UNIVERSITY OF ALBERTA

A COMPARATIVE STUDY OF ART CONCEPTS OF HIGH SCHOOL STUDENTS

AND PROFESSIONAL ARTISTS

by

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The undersigned certify that they have read, and recommend to

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entitled A Comparative Study of Art Concepts of High School Students and

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ABSTRACT

The purpose of this study was to compare the behavior of a population

of High School art students as they engaged in the production of art works with

the behavior of a population of professional artists. Such a comparison is

intended to determine whether or not the two populations share concepts about

art. Such a purpose developed from the writer's belief that an unstated, but

pervasively implied, proposition has influenced art education theory and

practice too long unexamined. Simply identified this proposition holds that the

child is an artist.

The broad influence of this proposition is that it identifies a model, the

artist, for the development of art education theory and practice. A review of

the literature identified the influence of this model in the broad areas of

foundation principles, working assumptions, goals and methodology. The artist

and how he behaves as he produces art become the models for the theory and

practice of teaching art.

In an attempt to clarify specifically how the artist behaves, John Michael

surveyed a professional artist population of 350. Michael's questionnaire was

designed to gather information about the artists' sources of inspiration, methods

of motivation, working habits and preferences, and evaluative concerns.

Michael's instrument was designed to collect "Yes" and "No responses which

were interpreted as general tendencies rather than absolutes.

This study used the same basic instrument to collect like tendencies from

a population of Art 30 students. The tendencies of the two populations (the

Art 30 students and the professional artists), were then compared for similarities and differences. Rather than hypotheses to test, questions were forwarded and the collected data were used in consideration of these.

The two populations disagreed on 40 of the 62 questions asked of both. From these findings the conclusion was advanced that the Art 30 student producing art displayed behavior and concerns dissimilar to the professional artist. While the total general view of the findings suggest that the Art 30 student was unlike the professional artist, certain similarities between the two were evident.

As these findings were considered, a subtle and more significant finding came to light. The same model that was used to develop art education theory and practice, was also used to construct the instrument. That model is of course the artist. The weakness in this is that there is no one artist-model to follow. There are many artists, all unique and valid models. The instrument then adequately gathers information which re-affirms the basic tenets of existing theory and practice. It does not gather new data. From these findings the conclusion was advanced that a more critical examination of the models used in the field is urgently needed.

The conclusion suggests two broad areas for further research. Firstly, further research into how students behave in "art situations" to test the present application of the artist-model more thoroughly. Secondly, further philosophical inquiry into the whole concept of the use of models for teaching.

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CHAPTER I

THE PROBLEM

The professional artist as a model for theory and practice has been a pervasive image in the literature of art education since the early 1900's. This model has influenced the formulation of basic assumptions of the field of art education, as well as its values, goals and methodologies. A central assumption which has sustained this influence is that concerns, values and approaches of the professional artists will have educational applications for theory and practice in the schools.

Introduction to the Problem

The central concern of any teacher has to be with what will take place in his classroom. The art teacher is no exception. Such a concern ultimately is expressed in terms which attempt to integrate aims or goals with methodologies and outcomes. If an educational program is to be planned, it is necessary to have some conception of the goals of the program. These goals are traditionally described as the "ought" or ideals and are usually specified by two institutions: the local or national Department of Education and the professional organization of subject specialists. Traditionally, there exists a discrepancy between the ideal and the actual; between the "ought" and the "is". Sound art teaching must reflect a concern for what is and what ought to be.

> Norms or ideals without facts are empty; but a
> factual and descriptive account of teaching with-
> out norms, goals or ideals is blind. (2:4).

Nowhere is this need more apparent than in secondary art programs.

Hubbard (34), and Lanier (43), view this need more in terms of clarifying basic goals. According to Lanier, the beginning art teacher is "hampered in his thinking by confusion as to what art can do for his pupils." (43:6). These educators, and others supportive of their view, would seem to suggest that efforts be directed toward focusing on practical goals. These efforts may provide diverse and perhaps, opposing solutions. Munro (61), identified the two extreme camps which serve as the basis for initial attempts. He described them as the "progressive wing" which favors student freedom, and the "academic wing" which favors disciplined technical structure. (61:29-30).

Recent writers in art education, notably Barkan (7), Ecker (21), Eisner (23), Lanier (42), and Smith (83), describe the increasing dissatisfaction of many art educators with traditional foundations. Historical surveys in works by Eisner and Ecker (25), Hubbard (34), Lanier (43), and Logan (47), are surveys of diverse goals, functions and methodologies within the field of art education theory and practice. An "agreement to disagree" seems to be the one historical constant. Current trends appear to reverse this tradition as more and more art educators agree that a re-examination of the basic foundations is vital to the field. Barkan in 1962, described this position most succinctly with his statement that:

"the secondary schools have failed to provide sufficiently widespread

or sufficiently significant education in the visual arts." (5:457). There

is a growing belief that the prevailing conditions in secondary art

education can, at best, be described as inadequate. (17:52).

Contemporary literature in art education, then, is characterized by

a definitive mood of inquiry into the basic doctrines of art education

theory. The diversity of opinion which has traditionally been the hall-

mark of art education again becomes apparent. Suggestions for strenthen-

ing the weaknesses in current practice run the gamut from a philosophical

reconstruction of theory (43), to an integration of descriptive and

philosophical research. On such a continuum, an examination of the

relationship between the "is" and the "ought" might provide a bridge

between extremes.

The official National Art Education Association's statement of 1968

provides the general framework for the ideal or "ought" for the teaching

of art:

> At the secondary level, learning experiences should
> be provided for the realization of all four aspects of
> the art program: seeing and feeling visual relation-
> ships: the making of art: the study of works of art
> from the past and present: and the critical evaluation
> of art products.

Further clarification is offered as the contributions of art to personality

development are more specifically delineated by Lally:

(1) art develops creative power;

(2) art develops self-direction;

(3) art encourages critical thinking at the individual's
    level of development;

(4) art develops and maintains emotional stability (41:4-6).

Locally, the Alberta Department of Education offers the following aims of

education in art at the secondary level. Art should help the student to:

(1) develop perceptual awareness and sensitivity to see,
    feel and appreciate design in the world;

(2) develop an awareness and understanding of the art of
    the past and the present;

(3) develop ability to apply his understanding of design
    principles to self-expression in art and everyday
    living;

(4) develop in the various areas of the visual arts, such
    skills and techniques as may be necessary for the
    student's self-expression. (80:3).

The traditional "oughts" found in the aims of art education have been

concerned with student knowledge, attitudes and skills in art production, art

history, and art appreciation. Actual practices are concerned, however,

entirely with one area of content, namely, art production. Results of a

survey done in 1963 of actual practices in senior high school art classes

indicated a heavy emphasis on production and a minimal concern with art

history and appreciation. (63:61-71). At a recent American seminar,

Frederick Logan advanced the premise that actual practices were being

balanced by a trend which emphasized appreciation activities. (17:77).

Despite this, further evidence presented at the same seminar suggested that

a strong studio emphasis still predominates. (17:53).

Locally, Sadler's study of art knowledge and attitudes of grade 10

students re-affirms the art production orientation of senior high school art

programs. (75:38-39). Sadler's work reinforces earlier findings of Cassidy of a more general nature, which again indicate an art production emphasis in art programs. (14:92).

Clearly then, a discrepancy exists between art education theory, the "ought", and actual practices, the "is". Such a discrepancy adversely affects the development and implementation of meaningful art programs.

Statement of the Problem

A central assumption of this study is that the professional artist has long served as the model for art education theory and practice. Such a model suggests analogies between the actions of the professional artist as he is engaged in his work, and the behavior of the child in the classroom producing art. (82:56). This model has been applied from the adult point of view.

The purpose of this study is to examine the application of this artist-model in the classroom from a student orientation. More specifically, the purpose of this study is to compare the behavior, as indicated by responses made to a questionnaire, of a population of High School Art 30 students, to a behavior, as indicated by responses to the same questionnaire, of a population of professional artists. Behavior in this context refers to the decisions made and the processes followed in,

(1) the initiation of the work of art;

(2) the development and subsequent completion of the work; and

(3) the evaluation or critical appraisal of the work.

Questions to be Answered

To be considered then, is whether or not there are any significant differences between the behaviors of High School students and the behaviors of professional artists as they are engaged in artistic activity. Will the high school Art 30 students and the professional artist:

(1) seek their inspirations; gain their motivations from

the same sources?

(2) be affected by the same influences; exhibit the same

concerns; be driven by the same purposes in their

art production?

(3) express the same preferences for an environment

conducive to artistic activity?

(4) exhibit a common working methodology?

(5) exhibit a common methodology and display similar

concerns as they evaluate their finished works?

Definition of Terms

Professional artist: refers to people who have had background training and experience in the visual arts and are actively engaged in producing art works. The artist population employed in this study, is in fact, the population used by J. A. Michael for his study, Artists' Ideas About Art and Their Use in Education, which was done in 1966 for the U.S. Department of Health, Education and Welfare. Michael's population was drawn from

practicing American artists listed in such publications as Who's Who in American Art, International Dictionary of Arts, Art U.S.A.: Now, Art News, and the Dictionary of Modern Sculpture.

High School students: refers to all students in the Edmonton, Alberta public and separate high school systems registered in Art 30 (during the regular day system), for the 1968-69 school year.

Art work: refers to the completed product resulting from the manipulation of materials (clay, stone, wood, paint), by both the professional artist and the Art 30 student.

Artistic activity (or the art process): refers to the initiation, development and completion of an art work. Monroe Beardsley's description of this process as "the stretch of mental and physical activity between the incept and the final touch," (82:152), offers a further refinement.

Inspiration: refers to the source of an idea for an art work.

Motivation: refers to the reasons or reason for producing an art work. A distinction between inspiration and motivation is largely based on the premise that the professional artist is already motivated to do what he does because of his commitment to his art. Motivation for him is self-directive. For the artist, inspiration can be alternatively viewed as the incept, spark, or root of his experience. The term "incept" was coined by Beardsley to describe the initial element of the experience. (83:151).

The student, on the other hand, is working in a situation which allows him less self-direction, a situation often teacher structured or directed.

For him, motivation is a component of the teaching task, and often is the concern of the teacher. It is common to speak of the "teacher motivation of students through the use of verbal and visual stimuli." (14:33). The artist on the other hand, motivates himself, sets his own goals. Inspiration, or the incept, can be more spontaneous, more personal for the professional artist.

Basic Assumptions of the Investigation

To suggest that "to learn through art one must act like an artist," implies the existence of a "subject matter of the field of art," and the importance of teaching it. (25:423). Such an assumption is basic to this study. However, it is not the purpose nor is it within the scope of this study to identify the content of the subject matter of art.

It is further assumed that the Art 30 students will be capable, that is, they will possess the necessary technical knowledge, the vocabulary and the commitment, of understanding and answering the questionnaire. This assumption is based on the fact that Art 30 is an elective course and that Arts 10 and 20 are prerequisites to it. This indicates that the Art 30 students have had at least two previous years of art training and experience beyond the grade seven level and that they are sufficiently interested in art to take three art courses by choice during their secondary school career.

Logical Structure of the Study

There is a growing belief that "art no longer denotes things; it denotes a kind of behaving which may involve painting, music, architecture and the like." (25:410). Such a conviction has been nurtured and sustained by the National Art Education Association's policy statement of 1949:

> As an art teacher, I believe that . . . art experiences
> are essential to the fullest development of all people
> at all levels of growth . . . art is especially well
> suited to such growth because it: encourages freedom
> of expression . . . art classes should be taught with
> the full recognition that . . . art is less a body of sub-
> ject matter than a development activity. (25:422).

Then, in 1959, at the Wood's Hole Conference in Massachusetts, Jerome Bruner delivered his theory that "intellectual activity everywhere is the same." Consequently, according to Bruner, a schoolboy learning physics is a "physicist and it is easier for him to learn physics behaving like a physicist than doing anything else." (11:14).

Building on these premises, that art is a type of behavior and that subject matter mastery is best achieved through behavior indigenous to that subject, Manuel Barkan stated that "artistic activity everywhere is the same" whether it concerns an artist in his studio or a third grader finger painting. (25:423). This image of the child as a creative artist is the ideological basis of modern art education theory. In Kaufman's view, the artist and his working habits should serve as "examples of the suitable nature of particular teaching methods as well as an essential source of relevant ideas." (36:104).

Other art educators, Read, Lowenfeld, Lark-Horovitz and Brittain

among them, theorize that the artist and the child "are both obstructed and

promoted by the same conflicts." (9:7). According to Mendelowitz,

> the child artist, like the adult, creates the symbol
> relevant to his expressive purposes. Change appears
> in the child's artistic expression as his purposes and
> his comprehensions of the world change and mature.
> (57:36).

Lowenfeld describes artistic activity as a complex process in which "the child

brings together diverse elements in his environment to make a more meaning-

ful whole." (49:1). Such a description may serve to clarify Brittain's

"conflicts" and Mendelowitz's "purposes".

This image of the student as a creative artist is still pervasive in the

literature and in the practice of art education. (82:56). Such an image sug-

gests analogies between the actions of the professional artist, as he is

engaged in his work, and the behavior of the child or youth in the classroom

"making art". The underlying implication is that as the student and artist

attempt to come to terms with their environment through their art, they are

faced with the same concerns. The premise seems to be that the differences

in motivation, concerns and purposes, are differences in degree not in

kind. (11:14). For obviously,

> the artist has far greater emotional sensibility and
> a better working knowledge of his materials. But
> sensibility and knowledge, in degree, are also
> possessed by pupils. (82:57).

If this premise is accepted, indications are that:

art education will have . . . to recognize that the
values as well as the methods of the artist are the
natural goals and insights of aesthetic development.
(36:95).

Significance of the Study for Art Education

Michael attempted to identify these values and methods and further

classify them into groups of hypotheses for art teachers. Accordingly, he

set out "to identify concepts (ideas, methods, etc.) held important by

practicing artists," on the premise that art teachers should be aware of and

should utilize, these concepts in the teaching of art. (59:5). Michael did not

specify how these "concepts" were to be utilized. Presumably he was willing

to leave that to the individual teachers. However his explanation of concepts

in this context, as "ideas, methods, etc." provides clues as to their class-

room applicability. The methods of various artists could be presented as

appropriate approaches in the initiation of art works, manipulation of

materials, and so on. The ideas and opinions of artists could be used by

the teacher as explanatory, illustrative or stimulative material as art works

are described, analyzed and judged. To identify these concepts, Michael

used a questionnaire designed to gather information from artists engaged in

artistic production in terms of

(1) their purposes, concerns and influences;

(2) their sources of inspiration and methods of
   motivation;

(3) their preferences of working environment;

(4) their methods of work; and,

(5) their evaluative concerns and methods.

Using the same instrument, this study attempts to gather the same type of information, for comparative purposes, from Art 30 students. Such a comparison should provide empirical information for a continued examination of the image of the student as an artist. Whether or not this information reinforces that image is of secondary importance. The information will be important for the insight it may provide in resolving the "is-ought" conflict in contemporary art programs.

Recent works by Brittain (10), De Francesco (19), Lanier (43), Logan (48), Lowenfeld (49), MacGregor (50), and Michael (59), all mention the fact that while there is an abundance of literature dealing with elementary art theory and practice, the secondary level is largely untouched. Much more needs to be known about the nature, needs and concerns of the secondary school student. In Brittain's words, "it seems logical that in planning a program for a certain population, a consideration of characteristics of that population seems reasonable." (10:5). Information gained from this study may contribute to such an end. Related to this is a growing feeling among students that they should play a more direct role in the determination of curriculum content and direction. (79). If this belief gains more widespread support, some measure of the students' mood may be valuable. Student opinions and beliefs gathered through this study might contribute to such a measure.

Limitations of the Study

The major concern of this study is the description and examination of the behavior of students engaged in art production. At best, this process of "making art" can be described as extremely complex and perhaps, almost completely subjective. Good description should involve as much objectivity as possible. To the extent that this may be a difficult task for the high school student, it would be a limitation of this study.

Related to this is the difficulty involved in verbalizing about what is essentially a non-verbal experience. The art experience is a complex phenomena involving among other things, the intellect, the emotions and manipulative dexterity. At its best this experience is a harmonious fusion, an integration of all of these. This should not be construed as an attempted definition or discussion of these components and their complex interrelationships. The intention here is only to identify the three broad interacting components, the cognitive, the affective and the psychomotor, which operate during the art experience. Of these, the affective component, the component of intuition, of felt meaning, is the most difficult one to talk and write about with precision. Studies such as this one then should not, indeed can not, ignore this difficulty.

Another dimension to this argument is the feeling that an artist need not, indeed, should not, talk about his work. Such a feeling is a logical extension of the theory that art is a mode of communication in which the artist speaks through his work. Once complete, the work then speaks for itself. Henry Moore offers this clear expression of such a belief:

> It is a mistake for a sculptor or painter to speak or write
> . . . about his job . . . . By trying to express his aims
> with rounded off logical exactness, he can easily become
> a theorist whose actual work is only a caged-in exposition
> of conceptions evolved in terms of logic and words.
> (29:73)

This position receives strong support from artist and non-artist alike. A position which may be described as complementary to Moore's expression, is just as strongly taken by many art educators, philosophers, psychologists and researchers. Objections to the artist's verbal and written explanations are best summed up in Edmonston's words:

> It is fashionable to ask artists to talk about their experi-
> ences, but analysis of their statements is rarely as com-
> plex as the processes thus described. (22:16-17).

The major limitations of this study then, may revolve around the subjective nature of the experience of producing art and the difficulty in attempting to analyze a population's involvement in such an experience through the use of a questionnaire designed for "Yes" or "No" responses. The questionnaire was used for two reasons. Firstly, the questionnaire method was used to survey the professional artist population to which the high school student population is being compared. This comparability could be reasonably maintained if the research methods remain constant. Secondly, it was decided that the alternative, taped interviews, demanded among things, resources and time not available to the researcher.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH IN ART EDUCATION

This chapter presents a review of the literature and research in art education concerned with the implicit and explicit influences of the artist-model on the teaching of art in the literature dealing with secondary school art programs. Initial investigations were made to develop a historical perspective or foundation from which the development of this model could be explored. Such a foundation would seem to rest on the assumptions that,

(1) the philosophical groundwork is laid for elementary school practices, and that what is true for these, is true and valid for higher grades; and that,

(2) the artist is by nature, creative; so that a child, if he is an artist, is also creative. Concepts of and concerns with "creativity" become tied to the artist-model.

In essence, what is being said is this: the thread bearing the artist-model and the one bearing the concern with creativity have been so closely interwoven in the literature of art education, that they have almost become one. Indeed there is a suspicion that they are the same thread. However, this suspicion must remain just that. What does seem conclusive is that the two threads are now entangled to the point that separation is at best, difficult. The connection seems as simple as this: artists are creative, children are artists, children

are creative. So that if the art program in school is to be meaningful, the child

must behave as an artist; he must be creative. Within this context, an under-

standing of how the artist behaves as he "creates art", that is, as he is being

creative, is vital to developing and implementing art programs. Deceptively

simple, the connection turns back on itself and joins to become a circle. A

circle without a noticeable beginning or ending, where movement is constant

and repetitious.
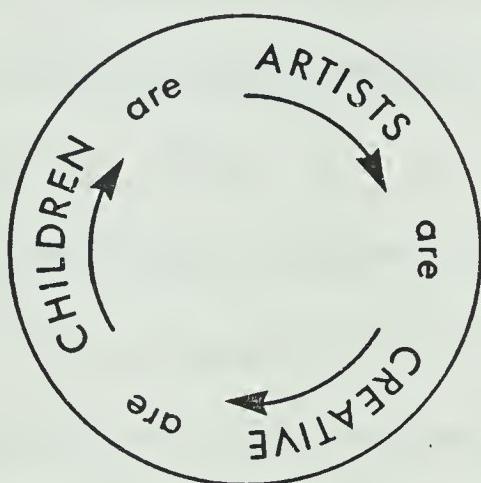
Figure 1. The "Children Are Artists" Circle

Modern art education has long been sustained and directed by various

philosophies connected with concepts of creativity. This direction had its

origins in a complex of interrelated influences.

Freely interpreted as "progressivism", John Dewey's philosophy,

coupled with the child-centered movement of the 1920's, significantly altered

the emphasis of art education programs in public schools. This alteration can

be described in general terms as a move away from the more traditional

concerns with realistic rendition and mechanical copying. As it moved away

from these concerns, the move was towards a more spontaneous art, an art characterized by freedom and imagination, resulting from an encouragement of the child's natural desire to "express" himself.

A growing expressionistic movement in late nineteenth and early twentieth century art also contributed to the evolving art education philosophy in the schools. (43:35). This expressionism was distinguished by an opposition to imitational art and a utilization of art media by the artist as a subjective emotional expression. (16:192-197). The expressionalists envisioned their art as the instrument to intensify their emotional expressions and liberate their feelings from artificiality. (39:11).

Holding that every child possessed a reservoir of innate creative power, Franz Cizek used artists, in general, and expressionists, in particular, as models to develop his thesis of the free expression method of art education. Cizek's thesis--that the child must have more freedom to experience the world around him and to experiment with ways of expressing himself in some artistic medium (61:237)--coupled with the activity in the field of art, and the work of such art teachers as Rothe and Thetter, influenced American art education theory to the extent that "creative self-expression" soon became the primary goal of the new art education of the 1920's and 1930's (25:9). Creativity had become "the watchword of the day and art a vehicle for its realization." (23:8). This watchword, worn as it might be, has now become the basic tenet of modern art education practice. However, in recent years the attitudes of art educators towards adherence to such traditional goals have begun to change. Barkan sees

these attitudes as ones more willing, determined even, to challenge past

assumptions and beliefs. (7:4).

This tenet was nurtured and strengthened during the post-war era of the

1940's and 1950's, by a deepening conviction, articulated by such men as Rugg,

Mumford, Read, Mooney and Moholy-Nagy, that the way to civilization's

salvation is through creative education; an education based on an understanding

of the creative process which will equip the coming generations to deal

efficiently with a rapidly changing environment. (29:12).

The literature does not lack for research in the realm of "creativity."

This subject of creativity has been approached from a wide range of disciplines,

such as psychology, aesthetics, philosophy, education and others. So that it

is now possible to view creativity from many points of reference; the product,

the process or "creative" strategy, the personality, and the environment. All

of these have to varying degrees made their presence felt in art education

theory. Such a diversity of points of reference does not exclude a common

element; more accurately, a common point of reference. That point being the

artist. Due to the scope and depth of the literature dealing with the broad area

of creativity, a complete and detailed survey of it was regarded as unnecessary.

It is the writer's contention that while most of the work done in the area of

creativity has influenced some aspect of art education theory and practice,

certain influences are more pervasive than others. These are identified as

(1) foundations, (2) working assumptions, (3) goals, and (4) methodology.

In this review an attempt was made to describe specifically how the professional artist was used as a model in these four areas.

Initial usage of the artist-model involved attempts to explicate the sources or underlying causes of creativity. Four of the more pervasive theories are:

(1) the ancient Greek theory of creativity as a divine revelation;

(2) Freud's theory of creativity as wish fulfillment;

(3) Adler's theory of creativity as compensation for organic deficiency; and

(4) the theory of creativity as a normal process of reality mastery as proposed by Hart and Hutchinson. (9:5-8).

The specific relevancy of these theories to the field of art education is perhaps less clearly identifiable. One of the major premises of art education is that the child is naturally creative; that is, he has an innate desire to "express himself." In Victor D'Amico's words, "the child is the potential creator . . . a free, natural being. His creativeness is born of real enthusiasm and joy of expression." In the years following the popularization of the ideal of the development of creativity as the basic aim of education, many art educators explicitly used the artist model as the creative model, claiming that both child and artist were driven by the same need. This need was the source of creative action.

> Both child and artist through art, try to gain insight into the world and the self. Like the artist, the child feels the urge to visualize through picturing. His ultimate objective

is to clarify, to order a world that must seem dis-
turbingly chaotic. He wants to find his own place in
it. (45:22).

Such a position is apparently most likely aligned with the one proposed by Hart

and Hutchinson; one which identified creativity as a natural, "normal" process

which is directed towards ordering reality. Philosophical identification and

descriptions of the sources of creativity are used to support the position that

children are "naturally" creative. In this manner, a belief or position becomes

a foundation principle which serves as a basis and justification for succeeding

theory and practice.

Other researchers approached the realm of creativity from another

direction, for another purpose. Using a variety of methods--actual interviews,

artists' memoirs, survey questionnaires, philosophic speculation--singularly

or in combination, this group sought to identify and describe the creative act in

terms of a series of sequenced, progressive stages or steps. Once decided

that "creativity" is a valid and worthwhile goal of the art program, the next

consideration is one of methodology. A study of the artist's process, his

behavior as he moves towards a finished product might suggest clues that could

serve as guides for teachers in their attempts to promote creativity.

Building on Wallas' description of the four classical stages of creativity,

Catherine Patrick undertook an empirical investigation of the creative process.

As a result of her work, Patrick identified four distinct and separate stages of

creative action: preparation, incubation, illumination, and verification. (66:4-48).

Preparation is characterized by an attitude of doubt on the part of the creator, and

may last for minutes, hours or days. It is during this stage that the creator is receiving ideas and assembling information. The second stage, incubation, is characterized by the recurrence of the chief idea. During this stage, which may overlap with the first, the chief idea is accepted and adopted as the best solution to the problem or as the subject of a work. Illumination, the third stage, is marked by a clarification of the idea. It is at this point that the incubating idea finally assumes a definite form. The final stage, verification or revision, is characterized by a revision or verification of the idea defined during the illumination stage. Verification would involve the execution of the idea in some visual form; while revision might involve a return to previous stages and a repetition of the process.

Rather than four stages, Sir Herbert Read and Vincent Thomas identified two basic stages of creative activity, inspiration and elaboration. Thomas described inspiration as the moment when a new suggestion appears in the consciousness; sometimes accompanied by exalted feelings and often confused with sadness. (85:104). During the elaboration period, which may take years, the artist strives to find out what his inspiration is or was. Thomas is very clear on one point: the ultimate solution or finished product is arrived at unplanned. (85:99). That is, the artist does not begin his work with a preconceived notion of the result. Braque is equally adamant in this regard: "The picture makes itself under the brush. I insist on this point. There must be no preconceived idea. A picture is an adventure each time out." (69:210). The word "adventure" with its connotations of experimentation and exploring

that of the unknown, is a popular word among artists and art educators. Schoen uses it and a closely related term, "discovery", as the two basic stages of creative activity in his theory. Adventure includes preparation and discovery, includes inspiration and execution.

Attempts such as these to identify, then categorize stages in the creative process, using the artist in process as a model have significantly influenced one basic dimension of art education theory. This is the dimension of tenets or philosophical foundations. It is vital to keep in mind that this influence is not unrelated to preceding influence. In fact, the influence is pervasive only because it is cumulative; that is, it is directly dependent upon a residual of influences. These first appear as assumptions:

(1) it is assumed that "creativeness" is a valued commodity;
   as such;

(2) it is assumed that it is of social value and therefore a
   valid concern of the education institution.

(3) it is assumed that all people have an innate creative
   potential.

(4) it is assumed that this potential is less a gift and more
   accurately an ability or type of behavioral pattern;

(5) it is assumed too, as it is a behavioral pattern, it can
   be taught (if not taught, at least it can be identified,
   described, categorized, encouraged and developed or
   expanded).

With use, these assumptions become (as they have in the case of contemporary art education theory), the guiding principles of the field. Attempts to describe the stages of creativity reinforce the fourth and fifth assumptions above to the extent that they become education slogans. More significantly (and perhaps inaccurately), these assumptions become art educational goals. In this area too, descriptions of creative stages offer pervasive contributions in terms of methodological models. According to accepted descriptions of the creative process, creative people (artists in this instance), go through a series of stages. They begin by exploring and collecting data at the preparatory stage. As data is collected and examined, a focusing and refinement occurs so that the artist defines a problem and sees possible solutions. The process continues as the artist explores alternatives and eventually finds a solution which is tried. The application of this model in school practice follows the line of reasoning which holds that in order to successfully promote creativity, the art lesson must provide for these stages. The pitfall here is that such an approach may lead to rigid, stereotyped lesson sequences. Such an application either fails or refuses to recognize the fact that these stages are not precise, sequenced steps of constant, measurable duration. These stages may be separated from one another by minutes, hours, days, weeks or months. They cannot be used as timed steps in a lesson presentation. Students cannot be told, "this is preparation time, gather data and prepare yourselves."

Application of the artist-model in art education theory has influenced still another dimension. Related to the art education's basic aim to develop

creativeness, this dimension is a purported functional expansion. Functional in the sense that it seeks to provide recognizable and describable characteristics which will identify creativeness; that is, which will prove that the art program was successful. This dimension might be more accurately described as a personality dimension for it is dependent upon an analysis of "the creative or artistic" personality for these characteristics. Brittain attempted to devise a test to determine some aspects of creativity. He constructed an instrument of 36 sections which was designed to identify some seventeen aspects of creativity which included flexibility, fluency of ideas, visual awareness, the ability to affect closure, intuition and the ability to rearrange and reorganize. (9:61).

Offering a clarification and more disciplined refinement, Lowenfeld and Beittel outlined eight distinctive attributes that significantly "differentiated the creative individual from those judged less creative:" (1) flexibility, (2) fluency, (3) sensitivity to problems, (4) skill at redefinition, (5) ability to abstract, (6) ability to synthesize, (7) consistency of organization and (8) originality. (65:351).

In his study to determine and describe the various attributes of creative children, Kincaid preferred to use the term "creative imagination" rather than "originality." Such a term, he felt, more accurately described creativity as it was less subject to misinterpretation. Accordingly, he defined creative imagination as "the ability to project uncommon forms, colors, symbols, arrangements and interpretations. (38:23). Kincaid's conclusions were:

> (1) creative imagination and chronological age are related;
> so that, generally, as the child ages, his creative
> imagination declines; and

(2) the creative child possesses a high degree of creative imagination and he displays flexibility of action and fluency of ideas. (38:101-103).

Kagan suggests that the most salient characteristic of the creative person is courage, a courage of mind and spirit which demands that the individual be himself. (35:27). Such a courage in Kagan's terms, affords the development of a truly independent person. Such a person is uninhibited by self-doubts, anxieties of success or failure and unworried by other's impressions. (35:27). He went on to discuss what for him, described the two basic and opposing, ways people use their minds: open-mindedness (perceptiveness) and closed mindedness (judgmental). (35:28). It is his view that most persons display a consistent preference for and a greater interest in one or the other; preferring as it were either to perceive or to judge. The tendency towards perceptiveness is characterized by an openness to experience, spontaneity and flexibility. (35:28). Such a tendency characterizes creative people.

There are other lists of more or less similar creative characteristics, but, since it is an attempted synthesis of these, the definitive list seems to be the one compiled by Kneller. He offers the following twelve traits: intelligence, awareness, fluency, flexibility, originality, elaboration, skepticism, persistence, humor, self-confidence, intellectual playfulness, and non-conformity. (37:63-68).

Even as such a list provides distinguishing behavioral characteristics of "creativity", so does it provide qualities that are valued. To be recognized as creative, the individual must display such characteristics as spontaneity, flexibility, fluency and the like. Consequently, the development of flexibility,

fluency and other "creative characteristics", become worthy goals for art education.

The final influence of the artist-model is a consideration of methodology and follow as a logic extension of the establishment of goals. This consideration attempts to answer the question, "how are these goals to be achieved?" Kaufman suggests that it is "the working habits of the artist which most significantly serve as examples of teaching methods." (36:104). How does the artist become creative? What is it he does? In attempting to answer these questions, questions of procedures and conditions are attended to.

This methodological dimension aims at clarifying what it is "the artist does when he does that which we call art." For too often and for too long, the answer and application of the answer has simply been that an artist makes art. To learn art, as Bruner suggests, the child must behave as does the artist. (25:423). To do so he must make art. The gist of all the work of the first four years of the decade of the forties was that the child must be privileged to work as an artist. (47:212). This "premise-turned goal" was one which held that only in this way can the child become creative. This goal has had significant methodological implications. In Eisner's words, "art education has long been concerned with the development of human creativity and has built its curriculum around the productive aspects of art." (24:50). This production orientation has already been discussed and documented (14; 17; 63; 75) to sufficiently indicate its prevalence.

What may be needed here is a brief examination of the reasons why the

artist-model has been applied so simplisticly yet so influentially. Peckham's

explanation of artistic behavior provides one clue. He defines artistic behavior

as a role in a social context; so that it is the role of the artist that "he constructs

perceptual fields which occasion the role of the perceiver." (68:60). "Perceptual

fields" in this explanation is merely another, yet preferable, term for artifacts

or observable, concrete products. (68:60). In basic terms then, "he makes

art" answers the question "What does an artist do?" It is a tradition; more than

this, it is a social expectation, a characteristic distinguishing artist from non-

artist.

Logan would apparently support such a premise. The artist becomes a

model simply because both the artist and teacher recognize the artist as the

"sophisticate", the authority. (48:66). Lansing's definition of an artist "as

anyone who makes art", (44:268) does little to clarify the situation. The fact

that such delimitations have been accepted, even encouraged, has contributed

to the present situation which demands specificity.

Another aspect of the methodological dimension is the environmental

aspect which attempts to describe those external conditions most likely to

encourage, if not foster, the development of creativity. The influence of this

aspect is probably less significant than others already dealt with. Whatever

influence it does exert is related directly to the behavioral characteristics to be

developed. It also may be utilized in two discrete applications, internal

environment and external environment. In Lowenfeld's view, the art program

must develop a creative climate "internally as provided by an individual's

attitudes, skills and knowledge, and externally, as provided by his

environment." (65:vi). As an expanded clarification of this aspect of an

"internal climate," Kneller offers a list of "conditions that must normally be

met if true creation is to occur:" receptivity, immersion, commitment and

detachment, imagination and judgement, interrogation, use of errors, and

submission to the work. (37:58-61).

In terms of an external environment the premise seems to be that the

art program can contribute to the development of this internal climate by

(1) providing a wide range of material to explore;

(2) providing opportunity to explore them;

(3) providing a variety of activities (such as making art,

looking at art, and talking about art).

The influence of the artist-model in its various manifestations has

pervaded all areas of the literature of art education dealing with both theory and

practice. Its impact can be seen in the areas of (1) foundation principles and

working assumptions; (2) goals; and (3) methodology.

These same concerns are evident in the two major research attempts to

apply the artist-model to education.

In 1957, George Pappas attempted to determine the specific methods

used by painters, sculptors, composers, and writers in beginning and developing

their works of art. (64:4). Accordingly, he devised a survey sheet which he

sent to 160 "well-known" American artists. Of the total sent out, he received

ninety replies, thereby constituting a 56.2 percent return. (64:49). The

replies were analyzed and discussed with respect to the following areas:

(1) the responding artist;

(2) creative productivity;

(3) methods of approach

(a) preferred location for work,

(b) preferred time for work,

(c) sources of inspiration,

(d) methods of evolving and assimilating ideas;

(4) working environment; and

(5) individual comments and opinions.

The underlying premise on which Pappas seems to be working is that

a better understanding of the artistic phenomena can be achieved through a con-

sideration of the artist, his work and its development. (64:75). However,

there is little provision for consideration of either a work or artist in his study.

The major area of concern is the dimension of developing a work of art. His

survey sheet--entitled "How Do You Develop Your Work of Art?"--is divided

into seven categories:

(1) art medium--dealing with area of "specialization,"
example painting, sculpture, etc.;

(2) type of expression--dealing with preferred identifying
label;

(3) creative production--dealing with number of works
produced per year, number of works developed con-
currently, and length of time required to complete
one work;

(4) related background information--dealing with influences in producing and attendance at art galleries and museums;

(5) methods of approach--dealing with experiences occurring prior to actual working period;

(6) working period--dealing with procedures used in the initiation, continuation and completion of a work; and,

(7) opinions and comments--dealing with problems faced in beginning of work, and with artists' opinion regarding the social importance of their work. (64:45-49).

Pappas' efforts then are oriented towards a methodological bias, attempting to identify "artistic methods." Such methods may be applicable to efforts in education which are directed toward developing "artistic qualities." Pappas, however, is careful not to make any such claim. He merely collects and describes data. It is only when he states his conclusions does he even suggest possible educational implications. The general tone of the responses to the survey sheet was one of "individuality, involvement and flexibility." (64:135). Pappas' suggestion is that these three words and all that they imply form the basis for a methodology of creative teaching. Food for thought perhaps, but a meager meal indeed. A closer examination of some of his responses received provides little in the form of more substantial fare. For example, for the question dealing with the time of day best suited to production, the visual artists were almost equally divided between the morning and evening. (64:88). For working environment, responses were almost evenly distributed between country and "makes no difference." (64:88). It

seems that the city was a poor third choice as a working environment. What does this mean for our art programs? Do we bus half of the students to the country in the morning for art? Is this what Pappas means by a program geared for "individuality, involvement and flexibility?" Obviously not. The next consideration then must be that perhaps the questions asked are not appropriate for literal translation into teaching practices, therefore the types of information gathered, not applicable.

Michael's study is an attempt to extend Pappas' generalities into more specific art educational contexts. Accordingly, he set out to "identify concepts (ideas, methods, etc.) held important by practicing artists . . . which may be of use in art education." (59;5). In his stated premises, Michael recognizes a heretofore unmentioned and unmentionable suggestion. Just as it may be conceivable that the professional artist may contribute to art education it is also conceivable that he may not. As Michael puts it, "because particular concepts, ideas, methods, etc., are important for professional artists . . . it does not mean that such . . . will be necessarily educationally advantageous . . . ." (59:3-4). However, once having recognized this, Michael proceeds from the assumption that those art concepts, methods, and ideas held important by professional artists may also be held important by art students at the secondary level. (59:6). Michael further noted that these "concepts" held by artists did not need to display "statistical significance" in any research sense to be considered. His position seems to be any artists' ideas, methods, or concepts identified may have application in the school art program and should be considered.

Building on Pappas' earlier work, Michael developed an expanded questionnaire which included, among other things, items dealing with, (1) educational background and, school--childhood influences; (2) purposes, concerns and influences in art production; (3) stimulation process; (4) process; and (5) evaluation. (59:10). With the exception of a few fill-in the blanks and four summary "essay" questions, the questionnaire was designed for "Yes, usually" and "No, usually" responses. Realizing that such responses were at least limiting, Michael interpreted the responses as strong directional tendencies rather than absolutes. (59:12-15). He further suggested that the responses be viewed in relation to other responses dealing with a broad area, rather than as isolated fragments. (59:15).

Michael sent out 350 questionnaires, 325 of which were received by artists; 195 were returned completed, giving him a 60% return. (59:12). Using the questionnaire items as tables, Michael listed the number count plus percent of "Yes" vs. "No" responses per area, as well as a total for the areas combined. (59:12).

With the collected data as a base, Michael developed a series of hypotheses which he suggested could form experimental hypotheses for further research. Each hypothesis should, he felt, be tested in a classroom situation in order to discover and/or prove its "educational advantage." (59:6). His series of hypotheses is divided into two groups, the high consensus and the low consensus hypotheses. To create this division, Michael suggested that a consensus of 70 percent and above indicated a representative tendency. (59:129).

Accordingly, this would be identified as high consensus and would probably

be most applicable for the art teacher in classroom situations; that is,

"appropriate for many students." (59:147). Fifty items of a total of 93 items

received a 70 percent or higher consensus. Michael could not justly exclude

the low consensus set of hypotheses, some 43 items, for the reason that "any

concept noted by any artist must be considered valid for that particular

artist." (59:147). Consequently these low consensus items may also be valid

for some students. Does this not take us back to Pappas' "individuality and

flexibility?" Considering his premise, that the concepts held important by

professional artists may provide ideas for more "meaningful art instruction

at the secondary level," perhaps the answer is "yes!"

In addition to reaffirming basic tenets of art educational philosophy--

attending to the needs of the individual and providing flexibility of approach--

Michael's study contributes two research directions. The first is an expanded

study of his hypotheses (either singularly, in groups, or in total), in classroom

applications. The second develops from a consideration of his basic premise

about the artist as a model. Michael himself notes that just as the artists'

concepts may be appropriate, so might they not. (59:3-4). A danger may be

that too literal an application of the artist-model may not take consideration of

the needs and characteristics of the secondary school teacher. (59:2). The lack

of research done at the secondary art level has already been noted. This study

then, will attempt, by administering a modified version of Michael's question-

naire to a population of secondary school art students to discover whether or

not the student shares any "art concepts" with the professional artist. If any

consistencies exist, they will provide further clues as to the appropriateness

of Michael's hypotheses. Such clues combined with the hypotheses they sup-

port, will further provide suggestions for specific teaching practices; some-

thing which to date, have been lacking in secondary education literature. (59:2-3).

Summary

The central focus of this study is the artist as a model for and in public

school art programs. While there is little in the literature which specifically

and clearly deals with this focus, the literature does not lack for studies of the

diverse aspects of that broad topic, "creativity". A premise central to this

study is that these two concerns, creativity and the artist-model, are closely

connected. The broad topic of creativity has been more specifically approached

from four separate (but not separated) directions: person, process, product

and environment. Collectively these areas have significantly and sometimes

subtlely influenced three major aspects of art education theory and practice:

foundation principles and working assumptions, goals and methodology.

While most researchers tended to focus on either one or the other of

the four areas of the creative person, the creative process, the creative pro-

duct or the creative environment, two researchers attempted studies which

integrated all four. Separately, Pappas and Michael both surveyed large

populations of artists in attempts to gather and record the artists' ideas,

opinions and beliefs about their art, their strategies and working environments.

Similar in structure and basic purpose, the two studies exhibited two

major differences. Pappas undertook to gather a more generalized view of the purposes and processes of the artist. To do so, he surveyed a more diverse group of artists, including in his population, poets, writers and musicians. Michael on the other hand, limited his population to visual artists and craftsmen. Pappas made no serious attempt to apply his findings in educational contexts. Michael did. In fact, it was a significant dimension of his stated purpose to do so. (59:5).

CHAPTER III

DESIGN AND CONDUCT OF THE STUDY

This chapter deals with the setting of the study, the population

employed, the preparation and administration of the questionnaire.

Setting of Study

The survey took place within the Edmonton Public and Separate School

systems in Edmonton, Alberta, Canada, during the last two weeks of April,

1969. The following ten Edmonton schools offering Art 30 took part in the study:

Queen Elizabeth Composite, McNally Composite, Victoria Composite, Bonnie

Doon Composite, Jasper Place Composite, Harry Ainlay Composite,

Archbishop MacDonald High, St. Mary's High, O'Leary High and Austin O'Brien

High.

Population Employed in the Study

The study employed two populations, a student population of Art 30

students and an artist population of professional artists. The student population

was made up of both male and female students, ranging in age from 16 to 22. In

all, 115 students took part in the study.

The professional artist population employed was the same population

used by Michael for his 1966 study done for the United States Department of

Health, Education and Welfare. This population was made up of 350 professional

artists, 50 from each of the seven areas of enamelling, jewelry, painting,

pottery, printmaking, sculpture and weaving. (59:11). However, of the 350

questionnaires sent out, only 325 were received by artists. Michael feels that this resulted mainly from the fact that artists move without leaving forwarding addresses. (59:11). Of the 325 received, only 195 questionnaires were returned completed to Michael. (59:12).

Development of the Data Collection Instruments

The questionnaire used in this study is an adaptation of the one developed by Michael for his study. Michael formulated items for his questionnaire through interviewing available artists and reviewing literature; that is, writings of and by artists, critics and historians, relevant to each of the areas of the investigation. (59:8). These sources provided the material for his preliminary questionnaire which was examined, evaluated and criticized by seven (one from each area) artist-consultants (59:9). In its final form, Michael's completed questionnaire was designed for a "Yes, usually" or a "No, usually" response where these responses were interpreted as tendencies rather than as absolutes. (59:9-10).

Items used by Michael provided the core for the instrument used in the present study. Modification of Michael's questions occurred for one of two reasons. The first reason grew out of the belief that due to broad general differences (in kind and degree), in the ages, experiences and commitments of the two populations, certain questions asked of the professional artists would not be applicable to the student population. Specific examples of this are Michael's questions dealing with school influences:

(1) "Were particular school art teachers influential in your early development as an artist?"

(2) "Grade level of particular school art teacher's influence upon early development as an artist?"
                                    (59:18-19)

The second reason for item modification grew out of an attempt to insure

consistent responses. That is, in order to fit the "Yes, usually" or "No,

usually" response format, some questions needed alteration. For example,

whereas Michael asked "What is your feeling concerning the relationship

between idea and media?" it was necessary, in the present study, to ask three

separate questions:

(1) "Concerning the relationship between the idea and the media; do you feel the idea is more important than the media?"

(2) "Concerning the relationship between the idea and the media; do you feel that the media is more important than the idea?"

(3) "Concerning the relationship between the idea and the media; do you feel that the media and idea are equally important?"

In its final form, the instrument used was a two-part questionnaire.

Part one consists of 70 items all requiring a "Yes, usually" or "No, usually"

response, and grouped according to

(1) purposes, concerns and influences in art production (questions 1 to 12);

(2) stimulation (questions 13 to 26);

(3) working environment (questions 27 to 32);

(4) process (questions 33 to 62); and

(5) evaluation (questions 63 to 70).

With few exceptions, the items in Part one are direct adoptions of items used by Michael in his study.

Part two of the instrument is a twelve-item section designed primarily to gather descriptive data such as age, preferred medium, length of time interested in art, and the like, about the population. In this section, too, provision was made for the respondents to include a written statement or comment relevant to the study if they wished to do so. A complete questionnaire is included in Appendix A of this study.

Testing the Instrument

In an attempt to validate the instrument, it was administered to two separate groups of people before taken into the school systems. Initially, it was presented to the 1968-69 class of nine graduate students in art education at the University of Alberta, Edmonton. Without exception, comments were positive with the result that no further modifications or additions were suggested. The instrument was then administered to a group of student-volunteers enrolled in an introductory printmaking course at the University of Alberta, Edmonton. While not sufficiently larger in population (fifteen as compared to the nine art education graduates), this group offered greater diversity within the areas of age and experience. It was hoped that these factors might allow for a more diverse reaction to an examination of the instrument. Such was not the case however. The questionnaire was completed and returned without

comment. Subsequent and more pointed discussion with the group contributed no substantial suggestions. Due to these two experiences and mindful of the validating done for Michael on essentially the same instrument, the instrument was accepted as valid. It was then taken into the school systems.

Administration of the Instrument

The instruments were delivered and left at the participating schools. It was left to each individual teacher's convenience to administer the question-naires. To insure some degree of spontaneity or immediacy of response, it was hoped that the teachers would administer and collect the questionnaires within a single class period. This was done in all but one case. So that, with one exception, all questionnaires were completed and returned to the teacher within 60 minutes. On the other instance, the students completed the questionnaires at home and returned them at their convenience.

CHAPTER IV

STATISTICAL PROCEDURES AND ANALYSIS
OF FINDINGS

This chapter presents a discussion of statistical procedures used and an analysis and interpretation of the findings.

Statistical Procedures

The student responses to each question in Part One of the questionnaire were tabulated and arranged in cross-classification tables which yielded the total number of "Yes" and "No" responses, as well as their percent of total responses. The same data (i.e., totals and percentages) for the artist population was taken from Michael's study. Together, the student and artist responses were arranged in 2 x 2 tables for comparative purposes. One table was constructed for presenting data for each question. A sample table appears in Figure 2.

Question 19: Does watching other people engaging in the production of art work stimulate you to do art?

| | YES | | NO | |
	Number responding to question	Percentage of total responses	Number responding to question	Percentage of total responses
Artists	81	44.51	101	55.49
Art 30 students	87	77.00	26	23.00

Chi Square: 30.0083

FIGURE 2: An example of 2 x 2 tables constructed for
each question

Since the population data was binominally distributed (in neat sums,

i.e., either "yes" or "no"), a Chi-square test, where the artist responses from

Michael's study are assumed to be the theoretical or expected frequencies, and

the student responses the observed, was used. Due to the interdependence of

frequencies, one on the other, the degree of freedom was calculated to be one.

In his study Michael made no use of levels of statistical confidence.

This fact, coupled with the fact that within this present study there are no

hypotheses to accept or reject, but only questions to be considered, occasioned

the de-emphasizing of the use of levels of statistical confidence. However, both

the .05 and the .01 levels of confidence (significance), were considered and

were further utilized as clues as these questions were considered. A complete

table containing the number of "Yes" and "No" responses, the percentages of

responses for both populations, the Chi-square values and the .05 and .01 levels

of confidence, is included in Appendix B. Before the .01 level is achieved a

Chi-square value of 6.64 must be obtained.

The questionnaire was presented in two parts. Part I of the questionnaire

is designed to gather data concerning the central question of whether or not

Art 30 students and professional artists behave similarly when engaged in artistic

activity. By itself, the question is too broad a one to answer without some sup-

porting foundation. Accordingly, the questions were grouped together under five

major headings:

(1) Purposes, concerns and influences;

(2) Sources of inspiration, methods of motivation;

(3) Working environment;

(4) Specific processes and behavior during the processes;

(5) Evaluation methods and concerns.

The findings for Part I will be presented under these five headings. By

focusing on each of these in turn, and comparing the Art 30 students'

responses with those of the professional artists within these areas, it was

hoped that more specific comparisons might be arrived at. From a base of

such specifics, a more generalized conclusion would be advanced.

Part II of the questionnaire is designed to gather data about the

population sampled so that a general population profile or description might

be drawn up. Such a profile may provide information which reinforces or

in some way complements, the results drawn from Part I of the instrument.

Appendix B presents a completed listing of the scores from the question-

naire.

Part I of the Questionnaire

(1) Purposes, concerns and influences

TABLE 1

PURPOSES, CONCERNS AND INFLUENCES

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
1	73.33	69.90	26.67	30.10	0.40331*
2	52.69	45.10	47.31	54.90	1.6051 *
3	76.11	64.60	23.89	35.40	4.52921*
4	83.06	71.70	16.94	28.30	5.39895*
5	50.67	66.40	49.33	33.60	6.5014 *
6	85.09	69.00	14.19	31.00	9.26177
7		79.60		20.40	
8		31.00		69.00	
9	81.58	79.60	18.42	20.40	0.171046*
10	82.11	63.70	17.89	36.30	12.8638
11	79.01	63.70	20.99	36.30	8.27524
12	85.64	79.60	14.36	20.40	1.7968 *

*Positive correlation at .01 level (.01 level value = 6.64)

Interpretation of Table 1

The question being asked here is "Will the Art 30 student and pro-

fessional artist be affected by the same influences; exhibit the same concerns;

be driven by the same purposes in their art production?" With the exception of

2 questions, numbers 7 and 8, which asked, "Do you engage in producing

art works on your own time?" and "Do you participate in extra art classes?"

respectively, both populations answered all these questions. Seven of the 10

questions answered by both populations correlated positively at the .01 level of

significance. This means that broadly speaking there is no difference between the Art 30 student and the professional artist in the area of purposes, influences and concerns. It may, however, be important to note where the differences occurred. A greater percentage of artists than students felt that their child-hood experiences contributed to their development in art. (Question 5) However, there are too many factors, geographical, social, and cultural in nature; too many factors not measured with this instrument, which may have influenced these responses. Consequently the applicability of these differences is in doubt. Of greater significance is the other area of disagreement. This is the area of "training." Questions 10 and 11 asked the respondents whether or not a "sound training" in drawing and design was a necessity. While a relatively high per-centage (63.7%) of the students answered "yes," this did not compare at the .01 level, with the artists' responses. As a group, then the Art 30 students place less importance on drawing and design skills than do professional artists. Perhaps the most influential factor contributing to this difference is the differ-ence in attitude toward art between the professional artist and the Art 30 student. The writer suggests that the Art 30 student's attitude toward art can best be described as a belief that the most important characteristic of art is that un-mistakable stamp of the individual. Art for one student respondent is "a medium for expressing emotions and feelings." Through art, another respondent "gained a sense of worth." Others viewed their art as an "outlet for creativity and self expression" and felt that the artist must have "the freedom to do as he wished." The underlying stress in this attitude is one of uniqueness and social

independence. At the same time however, the professional artist also values his art. He therefore talks about the need for "sound training", and skill development. The student seems to value his "self" first and foremost, then his art. This perhaps in reaction to a society too "materialistic" and more concerned with "technology" than with humans. The professional artist appears to value his "self" and his art equally. For the students, art is a vehicle of self-expression without the restrictions of an outside structure. For the professional artist, art is a vehicle of self-expression but it is also unique entity in itself to which he must also be true.

(2) <u>Sources of inspiration, methods of motivation</u>

TABLE 2

INSPIRATION AND MOTIVATION

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
13	87.10	79.60	12.90	20.40	2.94554*
14	95.06	75.20	4.94	24.80	23.0319
15	4.28	27.40	95.72	72.60	33.3923
16	59.00	42.50	41.00	57.50	7.71221
17	58.33	69.00	41.67	31.00	3.38526*
18	90.32	85.00	9.68	15.00	1.95896
19	44.51	77.00	55.49	23.00	30.0083
20		58.00		42.00	18.4933
21	80.95	58.40	19.05	41.60	18.0359
22	94.02	60.20	5.98	39.80	52.4119
23	72.92	54.00	27.08	46.00	11.3488
24	79.35	75.20	20.65	24.80	0.68973*
25	20.21	25.70	79.29	74.30	1.21187*
26	38.71	51.30	61.29	48.70	4.43565*

*Positive correlation at .01 level (.01 level value = 6.64)

Interpretation of Table 2

The general question under consideration here is, "Will the Art 30 student and the professional artist seek their inspirations; gain their motivations from the same sources?" With the exception of question 20, all of these questions were asked of both populations. Since question 20 introduced the element of an "instructor" or "teacher" and further implied a student-teacher relationship, it was considered not applicable to the artist population. Question 21 was put to both populations and sought to discover whether discussing art, both on a general and on the more specific level of individual works, was a common, enjoyable activity within the two populations sampled. It is both necessary and possible to interpret numbers 20 and 21 together. A clear majority of the artists (80.95%), "liked" to discuss their own works and art generally with their peers; while only 58% of the students did so. Apparently then, the students would rather "do" than "discuss".

Of the 13 questions put to both populations only 6 showed no significant difference at the .01 level. What then can be said from this? Can it be concluded that 50% of the students are like artists or the students are like artists 50% of the time? Hardly. What does seem conclusive is that there is no definite answer either way to the question.

The merit of such a comparison may be in those instances where the two groups disagree rather than where they agree. Question 15 asked, "Do you try to identify yourself with a particular art movement or approach and direct your work accordingly?" Question 19 asked, "Does watching other

people engaging in the production of art work stimulate you to do art work?"

In contrast to the Art 30 student, the professional artist tendency in both these

instances was to answer in the negative. Such a tendency reinforces the writer's

assumption that the professional artist is less dependent upon external

motivation; is more committed to his art and consequently is internally

motivated. This concept of commitment is further reinforced by responses

of the artist population to Question 22. When asked here if "problems which

you discover as you work stimulate you to continue on the art work at hand?"

an overwhelming majority of artists said "Yes". Such a response would

indicate a commitment to and an involvement with the work as an entity. This

is a commitment not displayed by the student population as a group.

(3) Working environment

TABLE 3

WORKING ENVIRONMENT

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
27	51.61	52.70	48.39	47.30	0.0316071*
28	31.75	15.20	68.25	84.80	10.1396
29		64.60		35.40	
30		33.60		66.40	
31		50.50		49.50	
32		43.20		56.80	

*Positive correlation at .01 level (.01 level value = 6.64)

Interpretation of Table 3

The question asked here was, "Will the Art 30 student and the pro-

fessional artist express the same preferences for a working environment?"

In this context, "environment" refers to the physical setting in which the actual

work is carried out such as the working area or the "studio". Since the

Art 30 student does most of his work in a classroom, an environment

structured as the result of and according to the philosophy and purposes of

someone else (in this case, a teacher), any control the student might have over

this environment may be minimal. The professional artist, on the other

hand, exercises continuous and direct control over the environment in which he

works on his art. The working conditions for student and artist are in fact,

different. Thus interpretation becomes difficult.

While the results are best described as inconclusive, both populations

indicate a slight preference for "cluttered" environments as opposed to neat,

orderly areas. The suggestion is that such "clutter" serves as visual

clues to further stimulate artistic activity.

(4) <u>Specific processes and behavior during the processes</u>

TABLE 4

PROCESS

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
33	19.67	67.00	80.33	33.00	15.8571
34	.55	7.10	99.45	92.90	11.6587
35	79.78	56.30	20.22	43.80	18.8505
36	83.21	70.80	15.79	29.20	7.34707
37	87.57	62.80	12.43	37.20	25.1678
38	71.20	35.40	28.80	64.60	36.7273
39	32.62	49.60	67.37	50.40	8.53742
40	81.32	51.20	18.18	47.80	29.7835
41	81.32	61.90	18.18	38.10	14.578
42	66.25	32.70	33.75	67.30	32.7668
43	91.16	73.50	8.84	26.50	16.5302
44	72.73	56.80	27.27	43.20	7.79921
45	39.43	53.10	60.57	46.90	5.18778*
46	84.74	67.00	15.26	33.00	13.0323
47	58.06	63.40	51.94	36.60	9.3417
48	92.91	78.80	7.09	21.20	10.7617
49	34.20	30.00	65.80	70.00	0.561026*
50	79.76	63.20	20.24	36.80	6.17832*
51	59.24	75.20	40.76	24.80	7.89372
52	65.95	56.30	34.05	43.80	2.79214*
53	48.94	38.70	51.06	61.30	2.9306*
54	31.76	36.60	68.24	63.40	0.708727*
55	76.92	61.10	23.08	38.90	8.5594
56	62.90	46.90	37.10	53.10	7.3366
57	23.53	47.30	76.47	52.70	18.0913
58		56.20		43.80	
59	44.68	17.00	55.32	83.00	23.9151
60	56.45	34.20	43.55	65.80	13.7443
61	72.43	81.40	27.57	18.60	3.0897*
62	5.98	17.70	94.02	82.30	10.2879

*Positive correlation at .01 level (.01 level value = 6.64)

Interpretation of Table 4

Of the 30 questions dealing with this area, only one, Question 58, was not asked of both populations. Question 57 asked whether or not the respondent imitated the styles of other artists, either contemporary or otherwise, to serve as a learning experience. A significantly larger percentage of Art 30 students (47.30%), said they did imitate in comparison to only 23.53% of the professional artists responding who also said they did. Taking cognizance of the fact that the Art 30 students are under the direction of a second party whereas the professional artist is probably not, Question 58 was put to the student population and asked whether or not they did so of their own motivation. The responses were almost equally divided between "Yes" and "No", with the affirmative slightly ahead at 57.20%. Apparently, more students than artists feel something may be learned from the imitation of other artists' styles.

Of the remaining 28 questions, on 21 questions the two populations were dissimilar. Similarity in response was found on seven questions. The two populations agreed that they:

(1) sometimes have to struggle to prevent themselves from
     imitating past successes;

(2) they do not create works from carefully detailed and
     precise plan;

(3) deviate from any preliminary drawings that are used;

(4) approach the work with at least a general idea in mind;

(5) sometimes approach a work without plans or ideas,
     getting these from media manipulation;

(6) seldom complete a work part by part, preferring to

work the entire piece at all times; and

(7) prefer long working periods for sustained effort.

In contrast, the Art 30 student described himself as unlike the pro-

fessional artist when asked:

(1) "By choice, do you have many pieces of art work in progress at the

same time?" (Question 38). The Art 30 student tended to answer "no", while

the professional artist said "yes".

(2) "Do you work in one direction until you feel you have exhausted

most of the possibilities in that direction?" (Question 42). The Art 30 student

tended to answer "no", while the professional artist said "yes".

(3) "Do you tend to create many pieces, in one medium, all of which

explore a similar theme--subject, shape, color, or technique--producing some-

thing of a series?" (Question 40). In this instance, a larger number of pro-

fessional artists than Art 30 students said "yes" (81% as compared to 51%). It

may be important that just slightly more than 50% of the Art 30 students did

answer in the affirmative.

(4) "Do you enjoy the technical aspects involved in your area of the

arts?" (Question 37). Again, more than 50% of both populations answered

"yes". The difference is in degree of response, with a larger percentage of

professional artists than Art 30 students responding "yes" (87% as compared

with 62.8%).

In most instances for this area, this tendency, where the difference

of response between the Art 30 student and the professional artist is a differ-

ence of degree not kind, is the case rather than the exception. Difference of

degree in this instance is simply used to note that while both populations

indicated the same general tendency of response, the professional artists'

tendency is more pronounced, more definitive.

(5) Evaluative methods and concerns

TABLE 5

EVALUATION

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
63	87.91	27.70	12.09	72.30	110.52
64	20.21	28.30	79.79	71.70	2.59828*
65	20.21	53.10	79.79	46.90	34.7588
66	42.07	26.50	57.93	73.50	7.89114
67	42.07	60.70	57.93	39.30	9.05402
68	42.07	20.50	57.93	79.50	15.2028
69	89.07	74.10	10.93	25.90	9.05402
70	92.71	82.70	7.29	17.30	7.15794

*Positive correlation at .01 level (.01 level value = 6.64)

Interpretation of Table 5

In response to the 8 questions dealing with evaluative concerns, the

two populations showed significant agreement on only one question (number 64):

"As you are creating your art work, do you consider your work in relation to,

or compare it with the work of your instructor?" With the exception of

questions 63 and 70, all of these questions are interrelated, attempting to

discern when, if ever, student and artist compare their work with the works

of others. The choice presented was either "as they created", or "after they

had finished creating".

In his study, Michael points out that apparently at no time do 50% of the

artists compare their own work with that of other artists (59:107). Given

the "during or after creation" choice, however, 42.07% compare after they have

completed their work as compared to 20.21% who do so as they work.

While the percentages of students' responses are larger in comparison with

those of the artist population, the same general tendency is evident. The larger

number of students compare after they have completed the work. An important

consideration may be that the student had three classes of people with which to

compare, instructors, peers and well-known artists, while the professional

artist had only one, his peers.

The most significant disagreement between the two populations was on

Question 63: "Do you consciously make an aesthetic judgement of what is good

and bad in your art?" The vast majority (87.91%), of professional artists said

"yes", while only 27.7% of the Art 30 student population answered in the

affirmative. This then does not appear to be a common concern of the Art 30

student. It is not his concern to judge his work "good" or "bad".

Part II of the Questionnaire

Part II of the instrument was designed to gather information which

might illustrate the character of the population sampled. With the exception

of questions 1 to 4, the questions from this section of the instrument will be

used as headings for the data presented. Information gathered from responses
to the first four questions formed the basis for the following introductory pro-
file.

One hundred twenty questionnaires were supplied to the participating
schools, of which 115 were returned. Two of these were incomplete and were
discarded giving a total return of 113, or a 94.16% return for use as the final
population.

(1) Age

This population included 62 males and 51 females. The respondents
ranged in age from 16 to 22 years, with the majority of the students in the
17 and 18 year old age group, 54 and 35 respectively.

(2) Preferred medium

In response to question 2 concerning a preferred medium, 16 students
indicated no preference while 53 preferred painting. Drawing was chosen 24
times, clay 14, sculpture 4 times and metal once, so that 68% of the respond-
ents preferred two dimensional modes of expression. It is tempting to regard
these figures as suggestive of the lack of availability of other media than
that used for drawing and painting in the school programs rather than true pre-
ferences. MacGregor suggests that in many schools, the teacher is compelled
to stress two-dimensional activities to the point where activities implementing
newer media are de-emphasized (50:38-40).

(3) <u>Interest in art</u>

Seventy students indicated that their general interest in art covered a period of time longer than 5 years. Of the remaining 43 students, 24 indicated a 4 to 5 year interest in art, while 14 claimed a 2 to 3 year interest. Four students did not answer the question and one student claimed total disinterest in art. Twelve students claimed to have an interest in their particular or preferred medium for a period of longer than 5 years. Seventeen indicated a 4 to 5 year interest; 52 a one to 2 year interest; and 18 a one year interest. Fourteen students did not answer the question.

(4) <u>Summary of Profile</u>

Within a broad frame of reference then, the majority of the students questioned indicated a general interest in and an involvement with art which covers a span of 2 or more years. While such an indication is by no means to be equated with the lifetime interest of the professional artist, it does serve to reinforce a central assumption of this study. Not only does it reinforce the belief that the Art 30 student will be interested enough to attend to the questions, it should also strengthen the reliability of their responses for comparative purposes.

(5) What would you say is your primary reason for producing art work?

TABLE 6

WHAT WOULD YOU SAY IS YOUR PRIMARY REASON FOR PRODUCING ART WORK

Reasons	Number Responding
Personal statement, expression, or impression	48
Strictly illustrative	15
Problem solving	2
Emotional experience	2
Social-political comment	1
Producing a marketable product	1
Combination of 2 or more	17
None of above	27
TOTAL	113

Results

Concerned with the "primary reason" for art production, Question 5

attempted to force a one choice response. One other choice, "event recording"

was included on the questionnaire. It was excluded from the above table because

in no instance was it chosen in isolation. When chosen at all, it was one of

either 2, 3 or 4 reasons picked by the 17 respondents who were either unwilling

or unable to choose only one reason. In 15 of the 17 instances where one or

more reasons was indicated, "personal statement, expression and impression",

was ranked number one of the combined choices. This fact coupled with

the 48 respondents who chose "personal statement" alone as their reason

indicates that a large number of the students regard their art as vehicles for

their reactions and responses rather than a means to some end. One eighteen

year old felt moved to complement his choice with the comment:

> I like to produce art work because I am inspired.
> Something comes into my head and I wish like hell
> I could reproduce it in an art media. The beauty
> I feel, or the passion or shame I feel inside me I
> wish I could show others and show my feelings more
> freely. I see though that this may not be the case if
> I have to earn a living and produce saleable products.

Of the 27 students indicating that none of the choices provided covered their primary reason, fourteen pencilled in "personal enjoyment" and/or "relaxation" as their reason for producing art works. One produced art for the "possibilities of artistic learning in a new area;" while another offered "to satisfy my own mind in every day life," as her reason. Others offered "turns me on", "pass the time", and "5 credits" as their primary reasons for art production.

Interpretation of Table 6

In a general sense, the Art 30 student population is like the artist population in that there is no single reason for doing art but that there are many. Of significance however, may be the fact that the largest number of students chose "personal statement" as their reason. Such a choice tends to reinforce the subjective aura surrounding art. Such a choice also seems consistent with Michael's conclusion that "personal expression still seems to be the primary purpose for art." (59:26). Michael further noted that "expression appears to be least important for weavers (54.8%) and most important for painters (85%) and sculptors (82.35%)." (59:29). The history of art records a division between "fine" and "practical" arts. Broadly

interpreted, this division separates those arts such as painting, drawing, and sculpture which could be produced for their own intrinsic value from other arts (or crafts as they are so called) such as weaving and other fabric works, which could be produced for utilitarian purposes. These utilitarian or social purposes would cover a wide range including such activities as interior decorating, fashion and industrial design, town planning, as well as a host of other activities. Michael's findings suggest that those artists engaged in craft or utilitarian art works attend to other concerns as well as expression. The majority of artists (83.06%) however said that they were primarily concerned with the work itself. (Question 4, Part I). Most artists then are mainly concerned with the art, but a small percentage are concerned primarily with other factors. The students exhibited a similar tendency through their responses. There were however a smaller percentage who were concerned primarily with the work itself. Certain inconsistencies occur when the student responses are analyzed. In spite of the fact that the students say that they are concerned primarily with the work itself, what comes through in their written comments is an emphasis on the supremacy of self, not the work or society. The art teacher might explore this choice in terms of causes and results by asking himself what type of understanding of or attitude towards art this tendency springs from and encourages. Perhaps the conflict between the personal and social functions of art which is suggested by the inconsistencies in the student responses can be interpreted as the result of a superficial application of the artist-model in art education practice; an application which encourages

an emphasis on personal expression through production. This in itself is neither

good nor bad except that the inconsistencies may suggest a doubt or conflict in

the philosophies of the students which might be resolved through art

experiences which afford critical analysis and discussion to complement pro-

duction oriented activities. Such experiences might afford the opportunity to

discuss the self in relationship to expressions of self and to the expressions of

others.

(6) What would you consider your primary source of inspiration to be?

TABLE 7

WHAT WOULD YOU CONSIDER YOUR PRIMARY SOURCE OF INSPIRATION
TO BE?

Reasons	Number Responding
Nature	33
People	16
Emotional Experience	16
Social Environment	13
History	1
Combinations of above	21
None of above	13
TOTAL	113

Results

Fifteen of the 21 students choosing a combination of sources, chose

"emotional experience" as one of 2 or 3 sources of inspiration. "Nature" and

"people" were popular choices in combination with each other and "emotional

experience". Two of the 13 respondents who were unable or unwilling to choose from the categories provided offered "creativity" and "objects that are of special interest" as sources. The remaining 11 made no comment.

Interpretation of Table 7

The student preferences for "nature", "people", and "emotional experience", either singly or in combination, appear to be consistent with the preferences of artists. According to Herbert Burgart, a painter, the artist's "most immediate source is nature", or perhaps more accurately, "life as it affects and is affected by nature." (46:248). Another painter, William Kasza, offers the belief that "the world of nature and man are inexhaustive sources of inspiration for the artist." (46:246). Pappas reported that artists surveyed sought inspiration from three sources: nature, people and emotional experience. (64:101). Michael found that 59% of his respondents were interested enough in the appearance of natural and man-made forms to develop collections of these for reference. (59:43). As conclusive as these results may seem to be, it is doubtful that they offer anything significant with respect to evolving contemporary art educational theory and practice. Rather than add to, or prove existing premises, these results only reinforce traditional practices. If on one level, perhaps a basic level, "art" is described as an expression of man's response to and/or reaction against his environments,

it seems logical to search these environments, internal and external, for

inspiration.

The term "nature" as used in this study was undefined within the

context of the study. It was left for each respondent to define the term from

his own point of view, from his own frame of reference. Consequently

"nature" as a source of inspiration must be broadly interpreted. Within such

an interpretation a wide range of themes could be realistically portrayed as

are traditional landscapes or they could be treated in more expressionistic

or impressionistic manners. This however only refers to approaches to

and treatments of themes. Conceivably an individual can find in nature

and in his relationship to it, some sort of emotional release; an empathy which

would serve as inspiration. Resulting art works may bear little resemblance

to "natural themes" in such instances. What is being said then is that

perhaps the individual's source of inspiration is too private a phenomena to

be operational in an educational context. Perhaps school art programs can

provide materials, devise experiences, set problems and organize

activities, but it is for each individual to seek out and attend to his own

source of inspiration.

(7) <u>How often would you say you attend art exhibits?</u>

TABLE 8

HOW OFTEN WOULD YOU SAY YOU ATTEND ART EXHIBITS?

Frequency	Number
Sometimes	54
Rarely	47
Frequently	12
TOTAL	113

<u>Interpretation of Table 8</u>

According to the data collected by Pappas, 37% of the painters and 50% of the sculptors reported that they "frequently" attended art exhibits. (64:50-62). By comparison, Michael's data indicates that 79.35% of the artists surveyed are "stimulated to produce art works" by attendance at art exhibits (59:52-57). Indications are then that the professional artist is motivated to attend art exhibits. Apparently Art 30 students are not. If the "frequently" and "sometimes" categories are combined, 66 (or 48.4%) of the 113 students do attend art exhibits with varying degrees of frequency. This, however, may be a tenuous suggestion as the meaningfulness of the interpretation may hinge on a definition of "frequently". That is, the students' and artists' concepts of "frequently" may not be sufficiently similar for valid comparison. There is no provision for measuring this in the present study. The only assertion that can be made with any degree of certainty is that 12 of the 113 students feel they "frequently attend art exhibits". This does not

compare favorably with professional artist tendencies in this area. Perhaps this says something about the students' involvement in art generally.

(8) At what time of day do you think you do your best art work?

TABLE 9

AT WHAT TIME OF DAY DO YOU THINK YOU DO YOUR BEST ART WORK?

Time of Day	Number of Responses
Makes no difference	57
Evening	25
Morning	16
Afternoon	15
TOTAL	113

Interpretation of Table 9

Pappas found that among the visual artists surveyed, no one time of day received a decisive majority of votes. (64:50-62). In this respect, the student population seems similar to the artist population. Since the majority of students indicated that it made no difference when they "produced art", perhaps these responses offer little in the way of significance. Any applicability they might have would be curricular in nature relating to when art should be offered. Perhaps this is what Pappas meant when he suggested "individuality and flexibility" become key considerations in education. Could this then be considered a suggested provision to afford art students to take art when it most suited them?

(9) How do you prefer to work?

TABLE 10

HOW DO YOU PREFER TO WORK?

Preferences	Number of Responses
Alone	52
Makes no difference	35
With one or two others	24
With many others	2
TOTAL	113

Interpretation of Table 10

The larger number of students appeared to have a definite preference, preferring to work alone. While this question was not directly asked by the artist populations employed by either Michael or Pappas, indications are that the same generalization can be applied to artists. This can be borne out by statements by artists in books edited by Protter (69), Herbert (33), and Ghiselin (29). Specifically, the artistic person seems to prefer working in a semi-solitary environment where distractions and interruptions are minimized. As with the preceding questions, such indications reinforce Pappas' suggested consideration of "individuality and flexibility."

(10) If you are in the habit of working on more than one piece at a time, on how many do you work?

TABLE 11

IF YOU ARE IN THE HABIT OF WORKING ON MORE THAN ONE PIECE AT A TIME, ON HOW MANY DO YOU WORK?

Number of Works	Number of Responses
One	58
Two	37
Three	15
Four	0
More than four	3
TOTAL	113

Interpretation of Table 11

Pappas discovered that the majority, 56% of the painters and 68% of the sculptors, of the visual artists surveyed tended to develop between 1 and 5 works concurrently (64:50-62). Michael's results reinforce this indicated tendency. In his study, Michael found that 71% of his respondents had more than 1 work in progress at a time (59:70). By comparison, the student responses are almost evenly divided between developing 1 work only and more than 1 work, 58 and 55 respectively. This lack of a decisive tendency one way or the other indicates a dissimilarity between the artist and student populations in this concern.

(11) How do you know when a piece of art work is finished?

TABLE 12

HOW DO YOU KNOW WHEN A PIECE OF ART WORK IS
FINISHED?

Reasons	Number of Responses
Aesthetically satisfying	61
Intuition	15
Can not think of anything else to do	12
Deterioration of interest	5
Comparison with one's other works	0
Combinations of above	14
Other reasons	3
Unanswered	3
TOTAL	113

Interpretation of Table 12

Of the 14 choosing a combination of reasons, 9 chose "aesthetically

satisfying" in combination with 1 or 2 other items. "Intuition", "can't think

of anything else to do" and "deterioration of interest", were other popular

choices in combination with each other or "aesthetically satisfying". The

majority of the students then rely upon subjective or intuitive reasons to judge

their work finished. Their work is finished when it "looks and feels right".

Such a ranking is consistent with the priority given by the students to subject-

ive reasons for producing art: that is, "personal expression". One respondent

said, "it is finished when I have completed what I set out to achieve". Such a

response isn't the issue, for still unanswered is the basic question at what point does the maker of art know his purpose has been achieved. Another respondent felt that the decision was based on a "satisfaction with its (the work) unity and composition".

Implying that instructors tend to inhibit and restrict the students' control of his own work, one student said that on many occasions, he felt his work "was completed but not finished according to my art instructor". It is interesting to note that this feeling was expressed only in this single instance. Apparently the other respondents regarded instructor guidance and suggestions as either acceptable or did not see such guidance as a threat to their control. Other possibilities are that firstly, the idea of them exercising control over their work had not occurred to them; and secondly, whether they did or did not control their work made no difference.

Of educational significance may be the fact that at no time did a student choose the category "by comparing with other work". Concepts of self-evaluation and growth are too closely related here to ignore this fact. Ideas that the product can provide clues to measure development and that a series of works can provide a progressive guide apparently are not con- sidered.

(12) <u>Do you feel that the artist through his art, can and should play a</u>
<u>significant role in modern society; making valuable contributions to it?</u>

TABLE 13

DO YOU FEEL THAT THE ARTIST THROUGH HIS ART, CAN AND SHOULD
PLAY A SIGNIFICANT ROLE IN MODERN SOCIETY; MAKING
VALUABLE CONTRIBUTIONS TO IT ?

Choices	Number of Responses
Yes	79
No	30
Unanswered	4
TOTAL	113

<u>Results</u>

Of the 113 students surveyed, 109 answered this question; 79 answered

"yes" and 30 answered "no". Once saying "yes", 16 of the 79 affirmatives did

not elaborate further. The comments received were grouped according to con-

tent. The largest percentage of the respondents, 47.7%, felt that the main

contribution of the artist was in the area of providing "humanism"; the aesthetic

awareness of feelings in a society increasing in technological orientation.

The next largest percentage, 15.9%, felt that the contribution of the artist was

on a more individualistic plane. This group saw art as being valuable for

individual development and expressed the belief that the artist should be

free to "express himself." A third group, 11.13% of the respondents, said

the artists' contribution should be more utilitarian, concerned with the

designing of attractive, economical, structurally sound houses, automobiles,

tools and so on. A fourth group, 9.54% of the respondents, saw the artist as a "creator of beauty", with his contribution only in the area of enhancing physical surroundings; an exterior decorator extraordinaire. A smaller group, 6.36%, felt that the artists' contribution could be in the area of social criticism. One student noted that "art can change the structure of the world society provided people have the ability to look at and understand it." Another student presented a nationalistic position offering the opinion that the artist should produce something which would become famous in Canadian history. The remaining respondents listed "leisure time, entertainment, and information presentation" as the areas in which the artist could make some social comment.

In commenting on the artists' responses to this same question, Pappas noted that the most significant point was that "none of the responding artists felt their work of no value to society." (64:121). Michael did not ask his artist population the same question. He did, however, ask whether or not the responding artist was consciously concerned with society in general. (59:112). To this he received 178, or 92.71%, affirmatives. (59:113). By comparison, 72.5% of the students felt the artist could and should make some significant social contribution.

Pappas further grouped his artist responses into four broad areas. (64:121-125). Group one generally felt that it was almost impossible for the artist himself to be aware of the contribution he or his work made. One sculptor seemed to set the tone of this group when he said that his work had "definite" social value "but what the nature of that value is, is too subtle,

complex and elusive for me to answer." Group two felt their work important

for society because of the pleasure that can be derived from it. The third

group maintained that they could make a meaningful contribution but also felt

that, as yet, society had not fully recognized this contribution. This group did

not explicate their contribution, nor did they expand upon their feelings. The

final and most vocal group said their work was of the utmost significance and

value. One artist seemed to represent the group when he expressed his

opinion of the value of his work in terms of "spiritually uplifting and civilizing."

This group, along with the greater percentage of the students seem to concur

with each other in expressing the artists' contribution in general terms of a

responsibility for developing greater general sensitivity to our environments.

A view shared by no less a personage than McLuhan who describes the artist

as the person whose job it is to sharpen social perception. (55:88).

Interpretation of Table 13

The Art 30 student population was unlike the professional artist popu-

lation used by Michael in that a greater number of professional artists felt

that art had a social significance. This tends to reinforce other findings in

this study which suggest that as a group, the Art 30 students are more

interested in art on a personal level.

On the other hand 79 Art 30 students (63 of whom offered explanations

for their answer), did feel that art had social value. In this respect and in

the contributions of art to society which they identified, these Art 30 students

were similar to the professional artist. Student responses indicate that there

are two distinct and apparently contradictory beliefs existent within the student

population. On the one hand, when asked if "as a person," the individual

was "consciously concerned with society," 82.7% of the student population

answered "yes." (Question 70, Part I of the Questionnaire). This would sug-

gest that many of the students surveyed are at least as concerned with others

as they are with themselves. The student population then exhibits a social

awareness, a social conscience. On the other hand, the majority of students

strongly feel that the value of their art is that it provides them a very personal

means of expression. Question 5 (Part II of the Questionnaire) asked the students

to choose their "primary reason for producing art." Sixty-three of the respon-

dents chose "personal statement" while only one chose "social-political com-

ment or criticism." Commenting about this, most of the students described

present society as one "too concerned with technology, materialism and mass

culture." Art in such a society they felt should offer the opportunity for self-

recognition. As one respondent wrote:

> I believe that more people should 'let off steam'
> by creative arts (whether they are good or not--simply a
> statement of your emotions or ideas). Then he is an
> artist to himself and an important figure not just a drop
> in the bucket of humanity.

In an attempt to force the respondents to integrate the personal aspects of

art with art in a social context, Question 12 (Part II) asked whether or not the

artist could contribute to society. The majority of the students (72.5%)

answered "yes." When discussing their reasons, however, many students

felt that any such contributions were subordinate to the art form as an

expression of self. In the words of one respondent:

> The individual creates something new in relation to him-
> self, a totally new motivated piece of art. Each piece
> of art has never been done before; it is valuable for that.
> If others can relate to it then it is more significant,
> but it is significant for just being done.

This then is the contradiction: on the one hand, an interest in society and a belief that art can make some contributions to society; on the other hand, a strong feeling that the main value of art is the vehicle it affords for self expression. The students appear to have great difficulty in balancing or integrating these two beliefs. That they do so may in part be due to school art programs which are production oriented and in which the students are expected to be self-directing.

Summary of Findings of the Study

Broadly interpreted, the Art 30 student population does not respond as does the professional artist population when engaged in art production. Of the 62 questions asked of both populations, 40 showed a significance difference (between the two populations), at the .01 level. Since they respond to given questions about their involvement in art differently than do professional artists, the Art 30 students are not artists. However, as easy as it may be to interpret the data in these terms, the two populations were alike in a number of areas. Students and artists seem to agree that:

(1) their primary sources of inspiration are nature, people,

and emotional experience;

(2) no one particular time of day is more conducive to "creativity;"

(3) working alone is desirable;

(4) "saying something" is the primary reason for art;

(5) they attempt to consciously communicate some quality, feeling or idea;

(6) they attempt to achieve a feeling of monumentality;

(7) their main concern is the work itself, exclusive of extrinsic considerations;

(8) they frequently make sketches;

(9) they mull over their ideas before working on them;

(10) they are sometimes stimulated by their materials and sometimes become inspired to create while engaged in activities other than art;

(11) they do not prepare themselves by either re-working or surveying previous products;

(12) they are sometimes stimulated by the art work of others;

(13) they sometimes have to struggle to prevent themselves from repeating previous successes;

(14) having short working periods is unsatisfactory;

(15) they do not create works from precise preliminary

drawings, but do approach their work with a general

idea; and,

(16) they are inclined to compare their works with others

after the work is completed.

CHAPTER V

CONCLUSIONS AND IMPLICATIONS OF THE
STUDY

This chapter presents a summary of the problem, procedures and findings of the study, as well as the conclusions and possible implications the findings may have for the field.

The Problem

A central assumption of this study is that the professional artist has long served as the model for art education theory and practice. Such a model suggests analogies between the actions of the professional artist as he is engaged in his work, and the behavior of the child in the classroom producing art. Traditionally, this model has been applied from the adult point of view.

The purpose of this study is to examine the application of this artist-model in the classroom from a student orientation. More specifically, the purpose of this study is to compare the behavior, as indicated by responses made to a questionnaire, of a population of high school Art 30 students, to the behavior as indicated by responses to the same questionnaire, of a population of professional artists.

To be considered then, is whether or not there are any significant differences between the behaviors of Art 30 students and the behaviors of professional artists as they are engaged in artistic activity. Will the high school Art 30 student and the professional artist:

(1) seek their inspirations; gain their motivations from the same sources?

(2) be affected by the same influences; exhibit the same concerns; be driven by the same purposes in their art production?

(3) express the same preference for an environment conducive to artistic activity?

(4) exhibit a common working methodology?

(5) exhibit a common methodology and display similar concerns as they evaluate their finished work?

Procedure

In 1957, Pappas used a questionnaire to survey a population of professional artists which included writers and musicians as well as visual artists. Basically he sought to identify the concerns and conditions under which the artist "began and completed" his work. In 1966, Michael using Pappas' questionnaire as a guide and basis for his own, surveyed (by questionnaire) a professional artist population which included 50 artists working in each of the areas of painting, printmaking, pottery, sculpture, jewelry, enamelling and weaving. His intention was to identify concerns, concepts and methods held by professional artists; and further, to suggest those concerns, concepts and methods, which would be educationally applicable.

This study used a modified version of Michael's questionnaire to

survey a population of Art 30 students for the purpose of identifying such concerns, concepts and methods held by these students when producing art. These concerns, concepts and methods were then compared to those identified by Michael in order to discover whether or not there were significant similarities between these two populations, the Art 30 students and the professional artist.

Findings

The two populations were directly compared to each other on 62 distinct questions. In this comparison, the Art 30 student population was unlike the professional artist on 40 of the 62 questions. From this, the most obvious conclusion is that the Art 30 student does not behave as does the professional artist when he is engaged in the production of art works. If, on the one hand, it is said that the Art 30 student is unlike the professional artist in many respects, it must also be said that he is like the professional artist in some other respects. In Michael's terms, the Art 30 student and the professional artist share some "concepts (ideas, methods, etc.)" about art and producing art. The two populations seem to agree that,

(1) their primary sources of inspiration are nature, people, and emotional experience;

(2) no one particular time of day is more conducive to creativity;

(3) working alone is desirable;

(4) "saying something" is the primary reason for art;

(5) they attempt to consciously communicate some

    quality, feeling or idea;

(6) they attempt to achieve a feeling of monumentality;

(7) their main concern is the work itself, exclusive of

    extrinsic considerations;

(8) they frequently make sketches;

(9) they mull over their ideas before working on them;

(10) they are sometimes stimulated by their materials and

    sometimes become inspired to create while engaged in

    activities other than art;

(11) they do not prepare themselves by either re-working or

    surveying previous products;

(12) they are sometimes stimulated by the art work of

    others;

(13) they sometimes have to struggle to prevent themselves

    from repeating previous successes;

(14) having short working periods is unsatisfactory;

(15) they do not create works from precise preliminary draw-

    ings, but do approach their work with a general idea; and

(16) they are inclined to compare their works with others after

    the work is completed.

In broad, generalized terms the Art 30 student is most like the professional artist in the areas of sources of inspiration, and developing works.

The two populations disagreed most on questions dealing with evaluation and procedures.

Discussion of Findings

To say that some Art 30 students are like some artists in some respects and that other Art 30 students are unlike some students in some respects is only logical. Indeed, the nature of the subject makes such a position mandatory. According to Pappas, the artist, by nature, is an "inquisitive, unique individual" (64:76). The key words in this description are "unique" and "individual". By identifying the artist with these terms, we identify the subjectivity, the oneness of that which we call art. It is not within the scope of this study to explore the various definitions of art. However, brief mention of the attempts of others in this direction is necessary to support the position taken. In a discussion of these attempts, Weitz identifies and describes a number of major aesthetic theories, Formalism, Voluntarism, Emotionalism and Intuitionism among them, all of which have attempted to define the nature of art. (83:84). All of them have apparently failed, for, "in spite of the many theories, we seem no nearer our goal" of defining art, than "we were in Plato's time." (83:85). The reason these theories have failed is that they are based upon a fundamental misconception of art:

> Aesthetic theory--all of it--is wrong in principle in
> thinking that a correct theory (of art) is possible
> because it radically misconstrues the logic of the
> concept of art. Its main contention that 'art' is
> amenable to real or any kind of true definition is
> false. Its attempt to discover the necessary and

> sufficient properties of art is logically misbegotten
> for the very simple reason that such a set and,
> consequently, such a formula about it, is never forth-
> coming. Art, as the logic of the concept shows, has
> no set of necessary and sufficient properties, hence a
> theory of it is logically impossible and not merely factu-
> ally difficult. (83:85).

For Schinneller, the essential quality of art involves the "supremacy of the doer," the individual actively involved in the process of making discriminative and constant choices, independent of rules, regulations and predetermination. (77:3). "The uniqueness of art is that it is dependent upon the performer for the final solution." (77:3). Just as there is no single definition of "art" possible, so are there no absolute artistic personalities, approaches, concerns and ideas. There is no single professional artist model to study.

Michael was forced to acknowledge this in his study. It was his intention to use the questionnaire items to form hypothetical concepts for the art educator. (59:129). Accordingly, he presented his hypothetical concepts as two groups of hypotheses: group I, high consensus; and, group II, low consensus. Michael's belief was that "a consensus of approximately 70 percent and above indicated a strong tendency which represented a majority of the responding artists." (59:159). However, these may not be appropriate for all students just as they were not held by all artists. The opinions and "concepts" (ideas, methods, etc.)," of all responding artists are valid and may be appropri- ate "concepts" for the art educator. "Therefore, many concepts which had not received a high consensus may be valid for some students, just as these con- cepts are valid for some artists." (59:159). It is interesting to note that

Michael has 50 high consensus hypotheses and 43 low consensus hypotheses.

Michael's basic conclusion is that art instructors must be aware of the "many,

varied, different, and frequently opposing approaches, concepts, and methods

employed by professional artists and be ready to use any of these whenever they

are educationally feasible with particular students." (59:136).

By so saying, Michael hardly progressed from conclusions drawn by

Pappas in his attempt to relate the "artistic methodologies" of his collected

responses to school programs as one of "individuality, involvement and flexibility."

(64:135). Pappas further suggested that these three concerns should be vital

concerns of the art program. In so saying, he does little but reassert key

pedagogical principles on which art education has been based for the past sixty

years; principles which hold that the art program must offer:

(1) an opportunity for the individual to express himself;

(2) flexibility of experiences to recognize and provide

for differences in maturation rates and levels of

ability; and,

(3) an opportunity for the individual to become involved

with experiences and the media to express these.

It would appear then that neither Pappas nor Michael's study can offer

a specific set of concrete concepts, ideas, values, opinions which we can define

as "art," and then teach as "art." Neither can they offer a methodology

appropriate for teaching art in the schools. Once we recognize that artists

are "unique", "individual", and "supreme", recognition must also be given to

that fact that any "concept (idea, method, etc.)", held by <u>any</u> artist is valid.

The problem then becomes less a question of "validity" but more one of

"appropriateness".

In this study, the Art 30 population, like the professional artist popu-

lation, exhibited this tendency towards diversification of ideas and approaches

so that the general tone of their responses could be described in Pappas' terms

of "individuality, involvement and flexibility." The reason that this is so results

from two related situations, the nature of the student and the nature of the

course. Hubbard describes two general classes of art students, "those who

to be there" and "those who do not." (34:17). He further describes the wide

ranges of related interest and ability levels, from high interest-high ability to

low interest-low ability, which can be found within these two broad classes.

(34:17-21). Simply stated then, the art teacher is faced with a large number of

young adults who have, as a group, a wide range of differences. Information

provided by the Art 30 students regarding their age, preferred medium, interest

in art and other information tends to support this generalization.

The next consideration is the course or program itself. Lanier con-

trasts the literature for elementary art education with the literature for

secondary art education, with the observation that the literature for secondary

art education "suggests specific organizations of particular activities." (43:3).

Such specificity is apparently not present in the secondary area. Without saying

so, Lanier identifies the reason for this lack of a "properly conceived subject

matter" of art. (43:10). This is not a unique observation. Hubbard also

identifies this characteristic of secondary school art programs. (34:24).

Combine this characteristic with the suggestion presented by the Alberta Art Curriculum Guide that "the individual Art 30 student, in consultation with the teachers", plan his own program, (80:50), and the result will be a great variety of programs. A great variety of programs it is true but nonetheless all seemingly held together by a thread of commonality. This thread is the definite studio orientation of all art courses; a thread identified by both Hubbard (34:24), and Lanier (43:7). Other evidence of this studio orientation has already been presented. Apparently the pervasiveness of the "to learn art, one must do art" philosophy can not be overlooked. This is particularly true when the results of this study are considered.

While unlike the professional artist in many respects, the Art 30 student was like the professional artist in some. He was most like the professional artist in areas of production processes. For example, both professional artist and Art 30 student agreed that they made sketches. This is hardly surprising when the Alberta Curriculum Guide clearly states that "the student should have carefully recorded sketches and notations to be used in completing projects in each area." (80:50). However, the Alberta Curriculum Guide also states that the Art 30 student "should develop ability in assessing the works of others, in self-evaluation, and in personal interpretation. (80:50). Such a statement is preceded in the Alberta Guide by the stated belief that students in (or perhaps through), art "should develop the ability to make independent and discriminating judgements as consumers." (80:1). It is on this

question of judgement or evaluation that the Art 30 student population differed

most significantly from the professional artist population.

Bruner's position holds that,

> intellectual activity anywhere is the same . . . . What
> a scientist does at his desk or in his laboratory, what
> a literary critic does in reading a poem, are of the
> same order as what anybody does when he is engaged
> in like activities--if he is to achieve understanding.
> The difference is in degree, not in kind. (11:14).

Attention is turned to the processes of the discipline rather than the content.

In Barkan's words, attention is turned to the "behavior a person must learn if

he is to achieve understanding from the subject he is studying." (25:423).

Barkan paraphrases Bruner to suggest that,

> what an artist does in his studio is of the same order
> as what anybody else does when he is engaged in like
> activities--if he is to achieve understanding. . . to
> learn through art one must act like an artist. (25:423)

Barkan suggests that this concept is a radical departure from traditional

approaches to the teaching of art. (25:423). This writer suggests that this is

not so. A survey of the literature provides evidence that the professional

artist has long served as a model for the theory and practice of teaching art.

The most pervasive influence of the use of this model has been this behavioral

aspect. Unclear as to exactly how the student is expected to behave when

behaving as an artist, educators have defined the expression "artist" in terms

of the studio practices of art. Simply stated then, "to learn through art" one

must make art. The results of this study suggest that such an interpretation

and application of the artist-model have quite successfully produced students

with limited concepts about art. The findings suggest that the Art 30 student has a strong tendency towards approaching art from a production orientation. More than just producing "art", the Art 30 student produces his own art.

When he paraphrased Bruner, Barkan presented an assumption which must be examined. By substituting his "artistic activity" for Bruner's "intellectual activity", Barkan assumes that these two are equivalent "activities". This may not be the case. It is not this writer's intention to enter into the argument of whether or not one is more complex or important than the other. It is sufficient to say that they are different. Different perhaps, in the sense that artistic activity, involving as it does, the domains of cognition, perception, intuition and manipulative abilities, is a composite, more total activity.

In broad generalized terms, the Art 30 student population most often concurs with the professional artist population on questions of technics and, to a lesser extent, on questions of skills. However, there is more than this dimension to that complex termed "art". In Hubbard's words it "extends into the topic of general intellectual functioning." (34:128). When the more complex cognitive concerns of analysis and evolution of their art works are considered, the two populations show marked differences, with the professional artist population attaching more importance to these concerns than does the Art 30 student population. As can be expected, a purely production oriented approach fosters the development of "production concepts." It tends to minimize the development of cognitive artistic concepts, opinions and values. As applied, then, the artist-model may be inappropriate. This is especially so if Hubbard's position that are must

contribute to the "full mental maturity" of students, is accepted. (34:129).

Hubbard considers another aspect which adds support to this position. Too often, he claims, the artist is regarded by many, except his peers, as a "social deviant." (34:23). He further suggests that such a view combined with the pressures for conformity in schools, inhibits the general acceptance of the ideal of developing artistic characteristics and behavior. Accordingly, he offers another model, the architect. (34:129).

Man is both a social and a private animal; while never able to completely escape his consciousness of his fellows, he has unique experiences that are his alone. (26:4). From this belief, Feldman presented the three functions of art: the personal, the social and the physical. (26:2-3). The concept of art as an instrument of personal expression, where in Schinneller's words, "the doer is supreme," is perhaps too closely associated with the artist-model as applied to secondary school art programs. The image of the child as creative artist, developed from the employment of the artist-model, has led to "an excessive devotion to the cultivation of the inner life of the child," as well as an encourage-ment of a "subjectivism that fosters neglect of other significant aspects of learning in the arts." (83:vii-viii). Hubbard's proposal that the architect becomes the model would seem to be based on the position that the architect more completely integrates the personal, physical and social functions of art. (34:129).

Conclusions and Critique of the Instrument

The findings of this study, that the student population are similar but different, are at best inconclusive. Especially so when stated this way. Why this is so is the next consideration. Two reasons, as offered by this researcher, are the nature of the student and the nature of the art program, have already been noted and discussed. The third reason, the nature of the instrument itself, is perhaps the most influential.

An examination of the literature reveals that the artist has long been used as a model for many phases of the art program. Accordingly, the artist was also used as a basis for the development of the instrument employed. As used in the preceding sentences, the phrase, "the artist" has an inherent weakness. Its use implies the existence of an artist model, a singular, absolute entity which will serve as a template for art education theory and practice. This is not the case. Rather there are many artists, all of whom by definition, are creative, unique individuals; all of whom, individually, are valid models. Consequently, the artist model becomes a multi-artist model or a model which can be and is all things to all people for all purposes.

Over and above this, is the fact that when the same model that is used to construct a system (in this case an art program) is used to also construct an instrument to measure the products of that system, the results are inevitably pre-dictable. In short, the instrument does little but re-affirm the focii, assumptions and beliefs which support and direct the system. So that in actuality, our assumptions and beliefs about artists and how they work, more specifically how we think they should work, have been re-affirmed.

This belief is further supported by an aspect of Michael's study which under careful scrutiny can only be regarded as a serious weakness. Michael's stated purpose was to identify concepts held important by practicing artists. (59:5). However, Michael loosely defined these concepts as "ideas, methods, etc." (59:5). Such a definition is inadequate; while not incorrect, it is at best incomplete.

Through art, teachers may initiate, direct, reinforce and encourage the development of a diversity of concepts such as concepts of quality, humanness, and individual worth. Dealing with more visual terms teachers may deal with linear, textural, color and shape concepts. In all of these concepts and the many not mentioned, the essential understanding is that a concept is not one thing, place, event or fact. Rather, a concept (as defined by this researcher) is that dynamic complex of experiences which includes an integration of all levels of experiences: cognitive, affective and psychomotor. Concepts are dynamic in that as the individual's experiences expand so too do his concepts. These expand, are modified, and are re-structured.

The hypotheses Michael formulated from his collected data are indeed "ideas and beliefs," but they are not concepts. The weakness is that when these same hypotheses are considered in light of his stated purpose, they too easily might be interpreted as concepts. The instrument adequately collects "ideas, beliefs and opinions," but does not collect concepts.

Implications for Art Education

The findings of this study suggest that as presently applied, the artist-model is inappropriate for the achievement of objectives outlined in the Curriculum Guide for Art 30. This suggests two alternatives. The first alternative is an examination and evaluation of the artist-model and its utilization. Such a suggestion might appeal to those who, like Smith, see a need for a redefinition but not a rejection of, past achievements and assumptions in order to enlarge upon and strengthen the foundations of the field (83:viii). In so doing, a more viable direction might emerge. One way in which this could be achieved might be to take those questions in this study which show a high level of Art 30 student agreement with the professional artist population and relate these to Michael's high consensus hypotheses. Appendix C is one such attempt on a limited scale to illustrate how this might work. In fact the method would be one of utilizing the findings of this study to reinforce Michael's "hypothetical concepts" for art instruction. Such reinforcement might indeed provide some of the content which seems to be lacking in the field.

The second alternative is to reject the artist-model and then either replace it, as Hubbard has suggested, or use no model at all. It is the writer's position however, that the entire concept of using a model for instruction should be thoroughly examined before either one or the other of the preceding is followed. Michael suggests that the "adolescent is beginning to approach art activity as an adult." (59:137). The findings of this study suggest that this may be so; but if so, only in a very narrow sense. The writer also suggests that if

this is so; it is so, because the art learning situation is structured so that this occurs. In other words, the teacher (adult), expectations are that the student should behave as an adult. Surely the question to be answered must be, "what contribution can the situation make to the broad needs of high school students?" Related to this, of course, is the question, "what are the needs of high school students?" Before models are applied, these needs, some of them at least, must be identified. Lanier suspects that neither the theoreticians nor the practitioners in art education are sure of the educational function of their own discipline. (43:27). Ideally and properly conceived, he feels art education, "acting as an integral portion of the total social instrument, should be concerned with the maturation and refinement of people." (43:23). Perhaps the key lies in the concepts of man as "social and private being" and in attempts to integrate one with the other.

An opposing position is offered by Lansing. He firmly supports the artist-model, claiming it is the function of the art program to develop artists and connoisseurs (appreciators of art). (44:83). To do so, however, he has to create a restricted, honorific definition of art which treats the "concept of art as if it were closed." (83:26). For some, this must not happen.

> Art must be discovered, not received. It must be
> created, not conferred. It must rise spontaneously
> in individuals . . . as an expression of their vitality.
>
>   - Herbert Read

What must happen, at least on the level of individual instructors, is an attempted

clarification of what can be taught in art. From this point questions of

methodology can then be considered.

Suggestions for further research

The findings of this study present two avenues which may provide worth-

while research explorations. Before the artist-model is rejected entirely, it may

deserve one last chance. Michael's suggestion that his "hypothetical concepts"

be applied and tested in classroom situations could offer this chance. However,

the writer suggests that the findings of this study be used to reinforce or reject

Michael's "concepts" so that concepts which are perhaps less hypothetical, could

be used.

The second avenue begins with Hubbard's position that an "art teacher

can teach effectively only if he understands as much as possible about the

students he is to teach." (34:217). As has already been noted, this concern

has been sadly neglected. The findings of this study have presented only a token

indication of what may be done. The study could be expanded to include Art 10,

20 and 30 students. Such an inclusion would introduce the possibility of com-

parison of grade levels as well as suggest a longitudinal aspect. The population

could be enlarged to include more than one center of population in an attempt to

gain a wider picture. The questionnaire method of gathering data could be sup-

plemented with taped interviews which would allow a greater depth of responses.

A common complaint was that the "yes" and "no" format was too restrictive

allowing for no chance to fully explain responses. Further studies should take

cognizance of this complaint. Another dimension might be to survey a local

population of professional artists to discover whether or not any regional-

cultural consistencies and/or discrepancies exist.

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APPENDIX   A

ARTIST-STUDENT COMPARATIVE
STUDY

INSTRUCTIONS:

PART I: "YES" AND "NO". Using HB pencils, indicate "YES" by filling in the A slot on the answer sheet; and "NO" by filling in the B slot on the answer sheet. IGNORE ALL OTHER SLOTS ON ANSWER SHEET.

		A	B
Example:	YES	=====	=====
	NO	=====	=====

PART II: Short Answers. Answer directly on the question-naire sheet in pencil or ballpoint pen.

PART I

A. PURPOSES, CONCERNS, AND INFLUENCES IN ART PRODUCTION

1. Do you believe that expression and "saying something" are the primary reasons for art (not necessarily our own art, but "art" in general)?

2. In your art work are you consciously concerned with communicating certain qualities, feelings, or ideas to someone else?

3. Do you try to achieve a feeling of monumentality, a lasting quality in your work?

4. As you work on your art, is your main concern with the work itself with no extrinsic considerations or outside limitations (such as format, place of display, or "sale-ability")?

5. As you work in the different areas of art--painting, printmaking, sculpture, ceramics, etc.--do you approach each area with a different purpose, attitude, mental orientation, and the like?

6. As a young child growing up, would you say you had such experience (parental and teacher acceptance, praise and encouragement of your art work, exposure to the arts, inner urge to make things, development of awareness and appreciation), that have contributed to your interest and development in art?

7. Do you engage in producing art works on your own time, outside of class time?

8. Do you participate in extra art classes?

9. Do you frequently make sketches or drawings?

10. Do you feel a sound training in drawing is a necessary basis for your art work?

11. Do you feel a sound training in design is a necessary basis for your art work?

12. Do you consider design an integral part of drawing in that you are designing as you draw?

B. STIMULATION

13. Do you mull over ideas about your art work for a period of time before you work on it?

14. While working upon one piece of art work do you get ideas, approaches, and the like from working on other pieces of art?

15. Do you try to identify yourself with a particular art movement or approach and direct your work accordingly?

16. Are you so interested in the appearances of things that you make collections of rocks, natural forms, and small man-made objects?

17. Do you become stimulated to do art work while preparing your art materials?

18. Do you become inspired to create art work when you are not actually engaged in art work?

19. Does watching other people engaging in the production of art work stimulate you to do art work?

20. Do you like to discuss your art work with your instructor and peers?

21. Do you like to discuss art in general with your instructor and peers?

22. Do problems which you discover as you work stimulate you to continue on the art work at hand?

23. Are you influenced or inspired in your art work by studying or working in art areas (such as music, literature, etc.), other than your own special art area?

24. Does attending art exhibits and seeing the art work of others stimulate you?

25. Do you warm up before creating your art work by sketching or working on an old piece of work or in some way so as to become in tune with the piece on which you plan to work?

26. Do you survey your past work either mentally or actually before you start to create to determine in which direction you should go?

C. WORKING ENVIRONMENT

27. Is your classroom cluttered with various interesting materials and objects which serve more or less as visual clues, influencing you as you work on your art work?

28. Is your classroom neat and orderly with few unnecessary objects in it so that no colors and shapes of objects will influence you?

29. Would you prefer that the classroom be cluttered?

30. Would you prefer that the classroom be neat and orderly?

31. If you work at home, is your home working area cluttered?

32. If you work at home, is your home working area neat and orderly?

D. PROCESS

33. Concerning the relationship between the idea and the media; do you feel the idea is more important than the media?

34. Concerning the relationship between the idea and the media; do you feel the media is more important than the idea?

35. Concerning the relationship between the idea and the media; do you feel that the media and idea are equally important?

36. As you create, does your art work seem to become independent and assume a life of its own?

37. Do you enjoy the technical aspects involved in your area of the arts?

38. By choice, do you have many different pieces of art work in progress at one time?

39. Do you go back and work on your art work after you once consider it to be finished?

40. Do you seem to create many pieces, in one medium, all of which explore a similar theme--subject, shape, color, or technique--producing something of a series?

41. Do you tend to "carry" themes over, from one medium to another?

42. Do you work in one direction until you feel you have exhausted most of the possibilities in that direction?

43. Have you developed your approach by working in a manner which you feel is most comfortable or right for you in working in your area of the arts?

44. As you create your art, are you involved with making shrewd guesses, risks, intuitive conclusions?

45. Do you sometimes have to struggle to prevent yourself from imitating your successes?

46. Do you consciously recognize and consider the characteristic qualities of the material or media as you create your art work?

47. When you create your art work do you consciously consider such elements as balance, harmony, rhythm, and unity?

48. Do you find that the art elements in your work require shifting and relating as they grow into a structure which is satisfying to you?

49. Do you create your art work from preliminary drawings or plans which are complete and precise?

50. If you create from complete and precise drawings do you deviate from your preliminary drawings in your final product?

51. Do you work from preliminary sketches, doodles, or drawings which are vague and general?

52. Do you approach your art work without any sketches, but with a general idea in mind?

53. Do you approach your art work without any sketches or vague ideas and work directly with the media, getting inspiration from what happens as you work with the materials?

54. Would you say that your method of working is one of <u>DISCOVERY</u> since you tend to COMPLETE ONE PART AT A TIME, then go on to the next part, complete it and finally discover a total unity at the end when all parts have been completed?

55. Would you say that your method of working is one of <u>WORKING OVER THE WHOLE PIECE,</u> doing a little on each part, the entire piece being equally complete all over at any given time?

56. Do you feel a historical knowledge of art in general (and of your particular area of interest), is important for you in your work?

57. Do you ever attempt to create art work in the manner of some artists, school or historical period to see what you can learn from the experience?

58. If so, do you do it on your own motivation?

59. Do you set deadlines for yourself?

60. Do you produce art work at a fairly even rate?

61. Does having short periods of time to work on your art bother you?

62. Do you believe that the artist of your special area must be schooled by imitation, copying the work of other artists?

E. EVALUATION

63. Do you consciously make an aesthetic judgement of what is good and bad in your work?

64. As you are creating your art work, do you consider your work in relation to, or compare it with, the work of your instructor?

65. As you are creating your art work, do you consider your work in relation to, or compare it with, the work of your peers?

66. After you have finished your work, do you consider it in relation to, or compare it with, the work of your instructor?

67. After you have finished your work, do you consider it in relation to, or compare it with the work of your peers?

68. Do you ever compare your work with the work of "well-known", local or internationally-known, artists?

69. Do you think it necessary to develop an understanding of the basic craft of your area and to master certain fundamentals before you produce any creative art work of quality?

70. As a person are you consciously concerned with society in general and what is going on in the world?

PART II

Answer on questionnaire, in the spaces provided; where a choice is indicated, choose the answer which most generally applies.

(1) Age:_____   (2) Preferred Medium:_____

(3) How long have you been interested in art generally?_____

(4) How long have you been interested in your particular medium?_____

(5) What would you say is your primary reason for producing art work?
problem solving_____ producing a marketable product_____
strictly illustrative_____ personal statement, expression or
impression_____ social-political comment or criticism_____
event recording_____ none of these _____
_____

(6) What would you consider your primary source of inspiration to be?
nature_____ social environment_____ people_____
history_____ emotional experience_____
none of these _____

(7) How often would you say you attend art exhibits? rarely_____ _____
sometimes_____ frequently_____

(8) At what time of day do you think you do your best art work?
morning_____ afternoon_____ evening_____
makes no difference_____

(9) How do you prefer to work?
alone_____ with one or two others_____ with many
others_____ makes no difference_____

(10) If you are in the habit of working on more than one piece at a time, on how many do you work?
two_____ three_____ four_____ more than four_____

(11) How do you know when a piece of art work is finished?
intuitiion_____ deterioration of interest_____
aesthetically satisfying_____ can not think of anything else to do_____
_____ comparison with one's other work_____
other reasons_____
_____

(12) Do you feel that the artist through his art, can and should play a significant role in modern society; making valuable contributions to it?
YES_____   NO_____

If you answered Yes, you are invited to make comments outlining your your reasons.

_____

_____

_____

_____

_____

APPENDIX B

APPENDIX B

SUMMARY OF RESPONSES TO PART I OF THE QUESTIONNAIRE

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
1	73.33	69.90	26.67	30.10	0.40331**
2	52.69	45.10	47.31	54.90	1.6051**
3	76.11	64.60	23.89	35.40	4.52921*
4	83.06	71.70	16.94	28.30	5.38995*
5	50.67	66.40	49.33	33.60	6.5014*
6	85.09	69.00	14.19	31.00	9.26177
7		79.60		20.40	
8		31.00		69.00	
9	81.58	79.60	18.42	20.40	0.171046**
10	82.11	63.70	17.89	36.30	12.8638
11	79.01	63.70	20.99	36.30	8.27524
12	85.64	79.60	14.36	20.40	1.7968**
13	87.10	79.60	12.90	20.40	2.94554**
14	95.06	75.20	4.94	24.80	23.0319
15	4.28	27.40	95.72	72.60	33.3923
16	59.00	42.50	41.00	57.50	7.71221
17	58.33	69.00	41.67	31.00	3.38526*
18	90.32	85.00	9.68	15.00	1.95896**
19	44.51	77.00	55.49	23.00	30.0083
20		58.00		42.00	18.4933
21	80.95	58.40	19.05	41.60	18.0359
22	94.02	60.20	5.98	39.80	52.4119
23	72.92	54.00	27.08	46.00	11.3488
24	79.35	75.20	20.65	24.80	0.68973**
25	20.21	25.70	79.29	74.30	1.21187**
26	38.71	51.30	61.29	48.70	4.43565*
27	51.61	52.70	48.39	47.30	0.0316071**
28	31.75	15.20	68.25	84.80	10.1396
29		64.60		35.40	
30		33.60		66.40	
31		50.50		49.50	
32		43.20		56.80	
33	19.67	67.00	80.33	33.00	15.8571
34	.55	7.10	99.45	92.90	11.6587
35	79.78	56.30	20.22	43.80	18.8505
36	84.21	70.80	15.79	29.20	7.34707
37	87.57	62.80	12.43	37.20	25.1678

APPENDIX B (Continued)

Question Number	% Artist Population "Yes"	% Student Population "Yes"	% Artist Population "No"	% Student Population "No"	Chi Square
38	71.20	35.40	28.80	64.60	36.7273
39	32.62	49.60	67.37	50.40	8.53742
40	81.32	51.20	18.18	47.80	29.7835
41	81.32	61.90	18.18	38.10	14.578
42	66.25	32.70	33.75	67.30	32.7668
43	91.16	73.50	8.84	26.50	16.5302
44	72.73	56.80	27.27	43.20	7.79921
45	39.43	53.10	60.57	46.90	5.18778*
46	84.74	67.00	15.26	33.00	13.0323
47	58.06	63.40	51.94	36.60	9.3417
48	92.91	78.80	7.09	21.20	10.7617
49	34.20	30.00	65.80	70.00	0.561026**
50	79.76	63.20	20.24	36.80	6.17832*
51	59.24	75.20	40.76	24.80	7.89372
52	65.95	56.30	34.05	43.80	2.79214**
53	48.94	38.70	51.06	61.30	2.9306**
54	31.76	36.60	68.24	63.40	0.708727**
55	76.92	61.10	23.08	38.90	8.5594
56	62.90	46.90	37.10	53.10	7.3366
57	23.53	47.30	76.47	52.70	18.0913
58		56.20		43.80	
59	44.68	17.00	55.32	83.00	23.9151
60	56.45	34.20	43.55	65.80	13.7443
61	72.43	81.40	27.57	18.60	3.0897**
62	5.98	17.70	94.02	82.30	10.2879
63	87.91	27.70	12.09	72.30	110.52
64	20.21	28.30	79.79	71.70	2.59828**
65	20.21	53.10	79.79	46.90	34.7588
66	42.07	26.50	57.93	73.50	7.89114
67	42.07	60.70	57.93	39.30	9.05402
68	42.07	20.50	57.93	79.50	15.2028
69	89.07	74.10	10.93	25.90	9.05402
70	92.71	82.70	7.29	17.30	7.15794

*Positive correlation at .01 level (.01 level value = 6.64)

**Positive correlation at .05 level (.01 level value = 3.84)

APPENDIX C

APPENDIX C

ART CONCEPTS SHARED BY ART 30 STUDENTS AND PROFESSIONAL ARTISTS AND
THEIR POSSIBLE APPLICATIONS IN THE LEARNING OF ART

Artists' Art Concepts (from Michael's High Consensus Hypothesis)[+]	Art 30 Students' Concepts	Possible Application
One becomes inspired to create art work when he is not actually doing art work (90.32%)*	Students are sometimes stimulated by their materials and sometimes become inspired to create while engaged in activities other than art.	Possible motivational or stimulative applications. Perhaps art teachers and students should enrich their concept of art to include reading, talking, looking and listening activities. These could be part of the art experience done as a group. Too often teachers expect students to do these types of activities on their own time, thus reserving the scheduled class time for production. Classroom time might also be used for directed and spontaneous "play", experimentation with materials.

APPENDIX C (Continued)

Artists' Art Concepts (from Michael's High Consensus Hypothesis)[+]	Art 30 Students' Concepts	Possible Application
One is bothered by short periods of time to work on art work (72.43%)*	Students feel that having short work periods is unsatisfactory.	Possible procedural applications. Students should be given more time for the gestation or inclusion of the ideas and information.
One mulls over ideas about his art work for a period of time before working on it (87.10%)*	Students mull over their ideas before working on them.	Less emphasis is then placed on the pro-duction of a specified number of works per term.
One frequently makes sketches or drawings (81.58%)*	Students frequently make sketches.	Possible applications in the initiating phase during which time the student gathers and records information. In this way drawing is not approached as a separate unit isolated from other art activities. Instead it becomes a type of language, or graphic notation form and a more integral part of the total art experience.

APPENDIX C (Continued)

Artists' Art Concepts (from Michael's High Consensus Hypothesis)+	Art 30 Students' Concepts	Possible Application
As one works on his art, his main concern is the work itself with no extrinsic consideration or outside limitations (83.06%)*	Students' main concern is the work itself exclusive of extrinsic consideration.	Possible applications during the phases of looking at the works of others, and evaluation of own work. Students need more opportunity and encouragement to discuss what they do, what others do, and why.
One endeavors to achieve a feeling of monumentality, a lasting quality, in his art work (76.11%)*	Students attempt to achieve a feeling of monumentality.	
Expression and "saying something" are the primary reasons for art (73.33%)*	For students, "saying something" is the primary reason for art.	

+From Michael, pp. 147-149.

*Percentage of artists' responses.